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THE CAMPAGNA FELICE
PART OF THE MONTI LATTINI

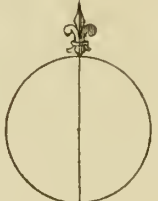
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PUZZOLE
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NAPLES
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NAPLES

Herculaneum
M. Veluvius

Pompeii

Sabiae



Italian Miles
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THE
ANTIQUITIES
OF
HERCULANEUM;

Translated from the ITALIAN,

By THOMAS MARTYN,

AND

JOHN LETTICE,

BACHELORS OF DIVINITY, and FELLOWS OF SIDNEY COLLEGE,
CAMBRIDGE.

Containing the PICTURES.

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M DCC LXXIII.

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T H E



THE EDITORS^[1] PREFACE.

IT is now the nineteenth year^[2] since the king took a resolution of spending some time at Portici: He knew that some people, who had formerly dug thereabout, had discovered something of antiquities: he ordered the work to be continued, as the discoveries might at once adorn the nation, and stimulate its genius. A theatre, a temple, some houses, a great number of moveables of every kind, statues, pictures, inscrip-

[1] They stile themselves *Gli Accademici*; the Academicians.

[2] This volume was published in 1757.

tions, and coins, being found between Portici and Refina, bred a suspicion that here might be the ancient city of *Herculaneum*; the overthrow of which, writers mention among the events of the reign of Titus. It was imagined one city could not afford such plentiful discoveries: they prompted therefore a search after the ancient *Pompeii*. The event was not unsuccessful, and suggested hopes of even finding *Stabiae*; but the discoveries there did not answer.

The prodigious multitude of those remains of antiquity (Rome itself is not in possession of more), of which an hundredth part would be sufficient to excite admiration, are deposited in some galleries of the royal palace at Portici.

This treasure, of which the public has been advertised by a catalogue [3], is now opened and given to the world in copper-plates. This publication begins with the pictures. These, being the envy of the most illustrious museums, were with the greater impatience expected by the curiosity of the learned: The negligence of others in preserving those few pieces which from time to time were first discovered, renders this part of the work more interesting than it might have been otherwise. A much deeper knowledge of ancient painting will be acquired from this work, than from any former lights thrown upon the subject. We may here trace all the different styles of painting left us upon record. Each volume will exhibit something of all the different manners of the paintings hitherto found; and

[3] Printed in 1755. This is referred to in the notes upon each plate; and the reader will find it translated and abridged in the ensuing preface.

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the same plan will be observed with regard to future discoveries.

The design of the short explications which accompany the plates, is to awaken the reflection of those readers who are disposed to examine these matters themselves. The notes will prevent any trouble to such as shall be contented with our thoughts.

THE TRANSLATORS PREFACE.

IT is now more than five years since the propofals for this work were firft published. The translators flattered themfelves that they were engaged in an undertaking, which, if it added not much to their own reputation, might at leaft prove acceptable to the public. The original work, befides its being in a language not univerfally read, was not then to be obtained, but either as a mark of royal favour, or at an enormous expenfe: and even had that not been the cafe, yet furely it was no abfurd fuppoftion, that in an age fo liberal as the prefent, a competent number among perfons of rank and fortune might be found, who would be glad to fee this celebrated work in an Englifh drefs; and at the fame time have an opportunity of encouraging Englifh artists. The event, however, has not juftified the fuppoftion; for the translators find themfelves much more obliged to their friends, than to thofe from whom alone they had expected fupport in fo expenfive an undertaking. But if they might not receive the favours of the great; little did they imagine, that fuch humble members as they are of the republic of letters, could attraft the refentment of crowned heads; little indeed did they expect, that the ferenity of the Court of the Two Sicilies and Jerufalem could be difturbed by any publication of theirs, which meddled not with politics, morality, or religion: yet, in thefe fuppoftions they find themfelves as much miftaken as in the firft; for their royal adverfary, after attempting to ftifle the work, from an imagination as falfe as it was ridiculous, that fo refpectable a body as the Univerfity of Cambridge itfelf was engaged in the publication; was publicly pleafed, when nothing could be done that way, to order, that the book which was not to be commonly purchafed before, for fear it might become of fmall value if it loft its rarity, fhould be fold at a price greatly below the prime coft; in order, it may be prefumed, to fupersede the tranflation, and diftrefs the translators by underfelling them^a.

^a The ftudy of antiquities (fays the lively and induftrious *Caylus*), is an affair of ftate at Naples; and I fhould be afraid, in giving fome of thefe precious remains to the public, left I

Notwith-

Notwithstanding these discouragements, the translation and engravings are at length finished; in a manner, it is hoped, that will not prove displeasing to the subscribers, or disgraceful to the British artists. If it should be observed, that all the *vignettes* which adorn the original, are not engraved in the English work, the translators presume they may plead in arrest of judgement, that in justice to their subscribers they were unwilling to delay the publication any longer; and in justice to themselves were necessitated not to increase their expense so much as the engraving so considerable a number of *vignettes* must have done^b: in truth, they are of very small importance, and if the subscribers expected them, their loss is made up by the addition of things of more consequence, for which the translators never engaged.

A better source of complaint the subscribers perhaps may find in the immoderate length and parade of the notes. The original, however, is faithfully rendered; the translators not thinking themselves at liberty to mutilate it, or obliged to make themselves accountable for all that is said there: the authors have made their own apology^c.

The public will doubtless expect from us, though we did not article for it, some account of the destruction and discovery of Herculaneum. We shall endeavour to give them what satisfaction we can upon this, and some other points.

And here we shall not begin *ab ovo*, and inform our readers who Hercules was; nor tell the whole story of his coming into Italy and building the city of Herculaneum. Whoever has an inclination to go so far back, may find these points discussed at large in the Italian writers^d.

The first author who makes mention of Herculaneum is *Dionysus of Halicarnassus*^e. He it is who tells us, that it was built by Hercules, when he was detained in Italy for want of his fleet, which he had left in Spain. Its most ancient inhabitants, of whom we have any certain account, were the *Oschi*: after them the *Cumaeans*, *Tuscans*, and *Samnites*, possessed it in

should render the access to the cabinet at Portici more difficult than it is already: but, since that is impossible, we have no terms to keep, and must make the most of what we can get at. *Recueil d'Antiquites*, vol. iii. p. 143.

^b Two of these are engraved, one at the beginning, and another at the end of this volume: these may serve as a specimen of the rest. The head-piece to the preface is a modern view of Vesuvius, the crater, and the streams of lava descending from the mountain.

^c See note [3] plate viii.

^d *Venuti*, par. i. cap. i, ii, iii. *Bayardi*, *Prodromo delle Antichita d'Escolano*, p. 29, &c.

^e *Antiq. lib. i.*

their

their turns. The *Romans* took it from the last, 293 years before Christ^f; and 93 years after that, it was taken again, in the social war, by the proconsul *Didius*: from that time it was inhabited by a colony of Romans, and was a *Municipium*^g.

Herculaneum was situated between Naples and Pompeii, near the sea, on the banks of the Sarno, and at the foot of Vesuvius^h; between the spot where now stands the royal palace of Portici, and the village of Resina. If this tract of country be so pleasant now, after so many repeated eruptions of Vesuvius, we may well suppose it to have been much more so when the great Romans retired to it, either from triumphs or business; and ornamented it with their villasⁱ. We need not wonder, therefore, if so small a city as Herculaneum was^k, should contain a theatre, temples, and other magnificent buildings, adorned with a great profusion of paintings and sculptures, many of them certainly in a good taste, among a much larger number of bad ones.

That the newly discovered city is really the ancient Herculaneum cannot be doubted: the inscriptions that have been found, the situation corresponding so well with that in which ancient authors^l have placed it, and a variety of proofs which have arisen in the course of the discoveries, put it beyond a doubt.

All the world knows that Herculaneum was overwhelmed by a violent eruption of Mount Vesuvius, on the 1st of November, in the year of Christ 79, and the first of the reign of Titus. Before this, Pompeii had been entirely, and Herculaneum in great part, destroyed by a terrible earthquake, which happened 16 years before, on the 5th of February, and lasted several days^m.

^f *Strabo*, lib. v. *Livy*, lib. iv. cap. xix. See *Venuti*, p. i. ch. iii. and *Observations sur les Antiquites d' Herculaneum*, par MM. Cochin et Bellicard, pref. p. 17, &c.

^g *Remesii Inscript. class.* vii. n. 15. *Dionys.* lib. i. *Gruter*, 400, 29, 6, &c.

^h *Urbes, ad mare*, says, *Florus Bell. Samnit.* i. 16. *Formiae, Cumae, Futeoli, Neapolis, Herculaneum, Pompeii.* *Seneca, Quaest. nat. lib. vi. cap. i. & xxvi.* gives it the same situation. See also *Ovid, Metam.* xv. 711. *Pliny, epist.* vi. 16.

ⁱ *Cicero* speaks of that which the *Fabii* had there: and *Seneca* tells us of another belonging to *Caius Caesar*:

“Hic Veneris sedes, Lacedaemone gratior illi;

“hic locus Herculeo nomine clarus erat.”

Martial.

^k Some ancient authors speak of Herculaneum and Pompeii as very considerable. *Pliny* gives us their situation, by which it appears they could not be of any great extent; for Vesuvius shut them upon one side, and the sea on the other. *Caylus, vol. ii. p. 119.*

^l *Dionysius, Strabo, Paterculus, Djo, Seneca.*

^m *Seneca, nat. quaest. vi. 1, 26.*

That eruption of Vesuvius, in which Herculaneum was lost, is the first upon record, and some have supposed that the mountain never threw out its fires before the first year of Titus: the truth seems to be, that Vesuvius had been subject to eruptions from the most ancient times, but that its fury had subsided for many years preceding the reign of Titus. *Strabo*ⁿ says, that Vesuvius is fertile, except its top, which is quite barren, and of the colour of ashes; that stones are found there of the same colour, which seem to have been broken, and burnt at different times^o. In digging near Vesuvius, about a mile from the sea, the workmen met with several strata, laying horizontally one over another, like so many pavements: continuing to dig deeper, they found inscriptions mentioning the city of Pompeii; below this they dug above 70 feet, till they came to water; and all the way found different strata of earth, mixed with vitrified and calcined stones. If we suppose then, that the inscriptions relating to Pompeii, were buried in that eruption which happened in the reign of Titus, the strata of burnt earth below them, must have been formed by preceding eruptions^p.

But however this may be, we are certain from history, that there was a most terrible eruption of Vesuvius, which desolated Campania, in the first year of Titus. Although the description which the younger Pliny has given of it, in a letter to Tacitus the historian^q, is well known, yet we shall hardly be excused if we do not give the substance of it. Pliny the elder, uncle of the letter-writer, and well known among the learned as a natural historian, had the command of a fleet which was stationed at Misenum: on the 23d of August, about one o'clock, he, being informed that a cloud appeared of unusual size and shape, immediately repaired to a higher point of view, from whence he could discern the cloud advancing in height, in the form of a pine-tree^r. It sometimes appeared bright,

ⁿ *Lib. v.* See *Philosoph. Transact.* vol. xli. p. 238.

^o See also *Diodorus Siculus*, lib. iv. *Valerius Flaccus*, *Argonaut.* iv. and *Silius Italicus*, whose words are:

“ Sic ubi vi caeca tandem devictus ad astra
 “ Evomuit pastos per faecula Vesuvius ignes,
 “ Et pelago, et terris fusa est vulcania pestis.”

See *Bannier*, *Memoirs de Literature*, tom. xv.

^p *Bianchini Historia Universale Provata, &c. Roma 1699.* *Philos. Transact.* vol. xli. p. 238. The ingenious Sir *William Hamilton*, K. B. the British Envoy Extraordinary at Naples, has proved, not only that Vesuvius, but all Italy, was originally formed by volcanos.

^q *Epiſt.* lib. vi. 16.

^r Sir *W. Hamilton*, in his account of the late eruption of 1767, says, that the smoak took
 and

THE TRANSLATORS PREFACE. ix

and sometimes black, or spotted, according to the quantities of earth, or ashes, mixed with it. He commanded a galley to be prepared, and embarked with a design to relieve the people of Retina, and many others; for the shore was interspersed with a variety of pleasant villages. He sailed to places which were abandoned by other people, and boldly held his course in the face of danger, so composed, as to remark distinctly the appearance and progress of this dreadful calamity. He now found that the ashes beat into the ships much hotter, and in greater quantities; and, as he drew nearer, pumice stones, with black flints, burnt and torn up by the flames, fell upon them; and now the hasty ebb of the sea, and ruins tumbling from the mountain, hindered their nearer approach to the shore. He would not, however, turn back, but made the best of his way to his friend Pomponianus, who then lay at Stabiae. In the mean time, flames issued from various parts of Mount Vesuvius, and spreading wide, and towering to a great height, made a vast blaze; the glare and horror of which were still increased by the gloominess of the night. Pliny now retired to take his rest; but the court beyond which was his apartment, by this time was so filled with cinders and pumice-stones, that had he continued any longer in his room, the passage from it would have been stopped up. Being awakened therefore, he quitted his own apartment, and returned to that of Pomponianus. They consulted together, whether it would be more adviseable to keep under the shelter of that roof, or retire into the fields; for the house tottered to-and-fro as if it had been shaken from the foundation by the frequent earthquakes. On the other hand, they dreaded the stones; which, although, by being burnt into cinders, they had no great weight, yet fell in large quantities. But, after considering the different hazards which they ran, the advice of going out prevailed. They covered their heads with pillows, bound with napkins; this was their only defence against the shower of stones. And now, when it was day every where else, they were surrounded with darkness, blacker and more dismal than night, which however was sometimes dispersed by several flashes and eruptions from the mountain. They agreed to go farther in upon the shore, and to look out from the neighbouring land to examine whether they might venture to sea; but the sea continued raging

the exact shape of a huge pine tree. *Philos. Transf. vol. lviii.* and so it naturally does in rising from a furnace, when the air is still.

and tempestuous. Then it was that Pliny, being of a corpulent and asthmatic habit, was stifled by the sulphureous and gross air^s.

Dio Cassius^t relates, that this eruption was accompanied by violent earthquakes, and tremendous noises; that the ashes, flames, and fiery stones, filled the air, earth, and sea, to the destruction of men, herds, and fields, and all the birds and fishes; that the sun was as it were eclipsed, and the day turned into night; that Rome was covered with showers of ashes, which extended even to Africa, Syria, and Egypt; that Herculaneum and Pompeii were destroyed; and, in short, that the scene was so dreadful, and the confusion of the inhabitants so great, those who were at sea running to land, those who were at land to sea; those who were in houses making for the fields, those who were in the fields for houses; that people thought either that chaos was returned again, or that the universal conflagration of the earth was commencing^u.

Dreadful as this calamity was, it appears that the cities were not buried so suddenly, but that the inhabitants had time to save themselves, and the most valuable of their effects^w; very few bones having been hitherto found, and very little money, plate, or any other moveables of great value^x.

Since the catastrophe of Herculaneum and Pompeii, there have been twenty-seven eruptions of the mountain^y; so that it is not wonderful if the former of these cities should be discovered now more than seventy feet under the surface^z.

^s Lord Orrery's translation.

^t *Hist. Rom. lib. lxvi.*

^u *Martial*, describing this catastrophe, says:

“Cuncta jacent flammis et tristi merfa favilla;
“Nec superi vellent hoc licuisse sibi.”

^w If they were overwhelmed by a torrent of lava, that would be some time in approaching them. Pompeii is chiefly covered with ashes.

^x *Philosophical Transactions*, vol. xlvii. *Winckelman*, part ii.

^y See an account of these eruptions down to 1737, in the *Philosophical Transactions*, vol. xlii. p. 238, &c. Of this last there is a history by *Nicola di Martino*, and another by *Ciccio Serrao*; besides two accounts in the place referred to. For the state of Vesuvius in 1749, 1750, and the subsequent eruption in October 1751, see *M. Bellicard*, p. 1. In the lviith volume of the *Philosophical Transactions* there is a very curious history of the late eruption in 1767, by the Hon. Sir *W. Hamilton*. See also vol. lix. p. 18. There are other accounts in *Recupitus de Incendiis Montis Vesuvii*, *Des Embrasemens du Mont Vesuve*, *Memoires de Literature*, tom. xv. *Naudeus*, *Paragallo*, *Pellegrini*, *Celano*, *Parrino*, &c.

^z The depth varies in different places from about 60 to 80 feet; and in some places more.

The matter under which Herculaneum lies buried is different: in some places they find *lava*; in others a kind of hard cement like mortar. The *lava* being liquid, all those parts of the city through which it directed its course, are as exactly filled with it, as if melted lead had been poured into them. The cement, composed of earth and the ashes of Vesuvius mixed with water, not only filled the streets and other open places, but even penetrated into the interior parts of all the buildings, without doing them any considerable damage^a.

The first discoveries were made in the year 1689; when, on opening the earth at the foot of Vesuvius, the workmen observed regular strata of earth and vitrified stone: this disposed the owner of the ground to continue the digging; and, at the depth of twenty-one feet, he found some coals, iron keys of doors, and two inscriptions, from which it appeared that the ancient city of Pompeii formerly stood there^b.

In the year 1711^c, the *Duke di Belbofi*, designing to build himself a villa on the sea-shore near Portici, had a mind to cover some of the ground rooms with plaster. He knew that some of the inhabitants of Resina, in digging for a well, had found fragments of antique Grecian marble, and therefore ordered the workmen to continue digging as deep as the water would permit, in order to get a sufficient quantity of this marble for his plaster. Scarce had they begun their operations, when they found some beautiful statues, among which was one of Hercules, in marble, and another thought to be Cleopatra: proceeding farther, they met with several columns of coloured alabaster, belonging to a temple of a round form, adorned on the outside with twenty-four columns, the greatest part of which were of the yellow antique: the inside of the temple had the same number of columns, between which were statues of Grecian marble, and it was paved with the yellow antique; the statues were sent to Vienna by the Duke di Belbofi, as a present to Prince Eugene of Savoy. There was also an inscription found, and a great quantity of African marble, out of which some tables were made. After this, all farther search was discontinued, for fear of getting into a dispute with the ministers of state^d.

^a *Venuti*, chap. iv.

^b *Memoires de Literature*, tom. xv. *Istoria Universale di Bianchini*. *Venuti*, p. ii. c. i.

^c *Bellicard* says, 1706.

^d *Venuti*, p. ii. ch. i. The Duke, it seems, met with some things of great value: the

In December, 1738, his Sicilian Majesty being at Portici, and some fragments of marble having been found in the well which the Duke di Belbofi had sunk, the King gave orders that the bottom of it should be diligently searched; whereupon the workmen, entering by the hole which the Duke had made, found fragments of two equestrian statues of brass, bigger than the life, a little above the level of the water, at the depth of seventy feet below the present surface.

Pursuing their search farther, they found two statues of marble, larger also than the life: after this, they now and then found some pilasters of brick, well formed, plastered over, and painted with various colours; and among them another statue, entire, and standing upright. An inscription on the fragment of an architrave now led them to search for the theatre which *Dio* mentions to have been destroyed: accordingly, proceeding a little farther, they found some circular steps, which proved to be the seats of a theatre. Afterwards another inscription was found, on which appeared the name of the architect; and the broken parts of two large equestrian statues, gilt, one of which was beaten quite flat: also some pieces of a car, with a wheel entire, all of brass, gilt; the heads of the men were not found, and one of the trunks was made into two large medallions of the king and queen. The earth being cleared from the outside of the theatre, it appeared to be built of brick, with pilasters at equal distances, having marble cornices, and plastered with mortar of various colours; in some parts red, in others black. At last the inner stairs were discovered, which led to their corresponding *vomitoria*, and to the seats where the spectators sat. Having uncovered the seats in the theatre, they were found to be eighteen in number; among which were some not so high as the others, in a strait line^f, which served as steps, and led to the corresponding *vomitoria*, and the inside stair-case of the building. At the top of the seats appeared a level space, running round the building, which was the *præcinctio*; and above that, other steps leading to a second. This *præcinctio* being partly cleared from the loose earth, gave room to judge that the theatre, with its *orchestra* and *cavea*, might be about fifty feet

principal were two columns of oriental alabaster, which were sold for 50,000 ducats. *Philos. Transact.* vol. xli. p. 490.

^e *Publius Numisius.*

^f That is, at proper distances; each seat, which would be about 18 inches high, was cut into two steps, nine inches high, and of sufficient breadth.

diameter.

diameter. It was all covered on the inside with African, Grecian, and Egyptian red and yellow antique, veined agate, and other curious marbles; which were carried away to adorn a garden belonging to the royal palace at Portici. There were several statues found in this theatre^e.

It is much to be lamented that so perfect and curious a piece of antiquity as this theatre, should have been opened only by piece-meal. If the earth in which it was buried had been entirely removed, we should have been able to make an exact judgement of its form and dimensions^h.

In the neighbourhood of the theatre, the workmen opened a street near 20 feet wide, with a colonnade on each side covering the foot way. One of the colonnades led to two temples, separated from each other by a cross streetⁱ. One of these is supposed to have been dedicated to Bacchus: the other was certainly sacred to Hercules. The latter consists of one great room, the roof of which having been beaten in, it is filled with earth; the walls are painted in compartments, in *chiaro-oscuro*, red and yellow; in the middle of the compartments are painted several pictures representing the combats of wild beasts, tigers surrounded with vines, heads of Medusa and Faunus, a winged Mercury with a boy, supposed to be Bacchus; landscapes, fictitious and real animals, architecture, sacrifices, houses and other buildings in perspective. Here was also found the picture of Theseus with the Minotaur, and another which is called the finding of Telephus. As soon as this discovery was made, the pictures, with the stucco they were painted on, were detached from the wall, and carried to Portici. Many of them have been since engraved, and given to the public in *The Antiquities of Herculaneum*^k.

Adjoining to these temples they found an oblong square, which formed a kind of *forum*, and was adorned throughout with stuccoed columns: in the middle of it was a bath; and at the several angles a *term* of marble, upon every one of which stood a bust of bronze of Grecian workmanship. A small fountain was placed before each *term*. Between the

^e *Venuti*, p. i. ch. ii, iii, iv, v, vi. *Cochin and Bellicard*, p. 9. where there is a plan of the theatre: and *Philosophical Transactions*, vol. xlvii.

^h The expense, however, of removing to a distance so much rubbish would be considerable; which is not the case when it is done by piece-meal: as the part first cleared serves to receive the materials from the next.

ⁱ *Bellicard*, p. 15.

^k See *Venuti*, p. ii. ch. vii, viii.

columns which adorned the bath, were alternately placed a statue of bronze, and a bust of the same metal¹.

The first opening which gave birth to these discoveries, happening to be in the middle of the theatre; they went into the streets from the doors of this building, one of which led into the city. Here they opened several houses, some of them having marks of great magnificence: they all observed the same method of building, having small corridors in front, paved with mosaic, painted red, and adorned with figures; from hence there is a strait stair-case, not very wide, leading to the floor above. All the wood-work is as black as a coal, and for the most part glossy and entire; but falls to pieces on being touched: the grain of the wood is still visible. The walls are well preserved, and the corners of the stones sharp and unbroken. The water which has strained through from above has rusted all the iron. The windows are not very large: in some of them remained fragments of what had been used for glazing, which looked like fine alabaster. In one of these houses they found a kitchen, up stairs, with a great quantity of brazen and earthen vessels in it, as dishes, trivets, &c. Here were also eggs, almonds, and nuts; the two last had preserved their natural colour, but, upon being opened, the kernels were found to be charred: in a contiguous ruin a brass ink-pot was found, which still retained the black colour of the ink, so as to be able to stain any thing; iron locks, keys, latches, bolts, door-rings, hinges^m, spears, intaglios, and medals, the greater part of which were of Nero, with the temple of Janus on the reverse: some mosaic pavements in imitation of scrolls, but of ordinary workmanship. In another place were the ruins of a bath, paved with little squares, in which were several sorts of vessels and lavers of brass. A cellar, fourteen yards long, and eight broad, with a door into it of white marble. In the middle of one of the sides was found another door, leading into another room about the same length, but almost square. Round the sides of both these rooms, which were paved with marble, ran a kind of step about half a yard high, covered with thin slips of marble; which seemed at first sight intended for a seat, having a handsome cornice round the edge; but on a nearer examination, there appeared

¹ *Philos. Transf. vol. xlviii.*

^m We may expect from Herculaneum most of the utensils of the Romans; but in great treasures small pieces are often neglected; and, without being led by a principle of charity, we often leave gleanings for the poor. *Caylus, v. p. 239.*

on the top several round pieces of marble, very fine, which being removed, were found to have served as covers, or stopples, to large earthen vessels, inclosed with mortar, and buried in the earth, having their mouths just within the seat. On one side there was an oblong square in the wall, like a large window, full of earth, which at first sight appeared to have been the mouth of an oven, the inner wall being black; but at last it appeared to be only a kind of cupboard, or buffetⁿ, six feet eight inches deep, within which was found, in good order, a number of steps made of marble of various colours, seemingly intended to hold small vessels, or bottles of crystal, with samples of the best wines. All this was ruined, the marble taken away and put to other uses, and the wine vessels broken^o. This is not the only instance of the mischief which the ignorance and carelessness of the workmen has occasioned. Inscriptions upon the architraves of buildings they broke in pieces and threw into baskets, to try the genius of the Academicians in putting them together again: pictures they cut out, without remarking their situation, or the borders of grotesques, masks, figures, and animals, which surrounded them; and many of them they cut in pieces and threw away, without examination; thus destroying by the most unpardonable negligence that, which time, earthquakes, and the ravages of the volcano, had spared. But what else could be expected from galley-slaves, under the conduct of ignorant superintendants? for to such, for some time at least, was this inestimable mine committed^p.

The number of workmen employed by the King has never been great; and where the lava is very hard, their progress has been but slow; but the soil which they have usually dug through, seems to be cinders, which have acquired the consistence of a soft stone. The passages which they make are not above six feet high, and four wide; and when they have taken out what they choose from any room, or other place which has been opened, they throw in the earth again; by which means little can be seen together, and the general form of their houses and other buildings does not appear. When the workmen find a wall, they clear a passage along the side of it; when they come to a corner, they turn with it; and when they get to a door or window, they make their way into it; but

ⁿ Two such buffets appear in plates viii and ix.

^o *Venuti*, ii. ch. ix. and x.

^p *Venuti*, *pref.* *Philos. Trans.* vol. xli. *Wiuckelman*, part iii.

when they have done this, the rooms are often found to be filled with the lava, which sticks close to the sides of the walls; and the labour of getting through this is so great, that as soon as they cease to find any thing worth their search, they fill up the place again, and begin to dig elsewhere, by which means no place is ever quite cleared⁹. It is evident that the ancients had been digging before, by the marks of tools which have been observed; by the state in which the earth in some places has been found; and by busts and statues having been taken away^r.

The expectations of the learned have been much directed towards the discovery of some of the lost works of some celebrated ancient writers; but it is much to be feared their hopes will be disappointed. A library, however, has been found, furnished with presses, inlaid with different sorts of wood, and ornamented with a cornice. Many of the volumes which these presses contained, were so far perished that it was impossible to remove them; 337, however, all written in small Greek capitals, were taken away: there was also found a large roll, containing eighteen volumes, written in Latin; it was thirteen inches in length, was wrapped about with the bark of a tree, and covered at each end with a piece of wood; but this was so damp and heavy that it could not be got out. The Greek volumes, which are in much better condition, are however all black, and extremely brittle; for which reason it is infinite labour to unroll them. The method which father *Antonio* has taken for this purpose is the following: he made a machine, with which, by means of gummed threads which stick to the back of the roll, where there is no writing, he begins by degrees to pull; at the same time, with an engraver's tool, loosening one leaf from another, which is the most difficult part of all; and then he puts a lining to the back. The experiment was made upon one of those rolls which were the worst preserved: it succeeded, and was found to be a treatise upon music, by *Philodemus*. The operation is extremely tedious; for a whole year was consumed about half this roll, which is one of the smallest. And some of them are so voluminous, that if they were unrolled they would extend to above fourscore feet in length. A second volume having been unfolded, it proves to be a treatise on rhetoric, by the same author^s.

⁹ *Bellicard*, p. 9. *Philos. Transf.* vol. xlvii.

^r *Philos. Transf.* vol. xlviii and xlix.

^s *Philos. Transf.* vol. xlviii. xlix. 1. *Winckelman*, part iv. sect. ii.

All the remains of Herculaneum may be looked upon as curiosities : for, besides their authenticity, they exhibit to us a great variety of common moveables, which would not have been preserved but by some such accident as this ; and were too common and inconsiderable to be recorded and transmitted down to us by ancient writers. Such are the tops of wells, of which a considerable number has been found ; most of them of marble, and elegantly wrought : they are low, being scarcely more than a foot and half in height, and the opening is little more than eight inches in diameter. No pulleys were used in them, as is evident by the marks of the rope against the inside of the marble^t. A great variety of surgical instruments, excellently worked and finely preserved : they are many of them made of bronze, as were most of the kitchen utensils, and common vessels ; but these are silvered on the inside. Elegant lamps, of a great variety of forms^u. Paper of silk, cotton, or linen^v. They have even found a loaf of bread, with the form so well preserved, that the baker's name was discernible upon it ; but this, with all sorts of corn, pulse, &c. was charred, and would scarcely bear the touch^x.

The greatest and most valuable part of this subterranean treasure consists of statues and pictures^y. The statues, both of marble and bronze, are many of them very fine, and generally allowed to be in a much better taste than the pictures. Herculaneum has furnished several figures of white marble as large or larger than the life ; the draperies in a good taste, and well executed ; but the heads of the greater part are not in a very great stile : one of the best is an equestrian statue of *M. Nonius Balbus* ; it now stands before the King's palace at Portici, and is justly admired for its beauty and simplicity. Among the statues of bronze, there have also appeared some of considerable size ; one particularly, much larger than the life, supposed to be a Jupiter, of great beauty and fine character : in general, these are in a good manner, though not of the first rank. Many of the statues, which are of a smaller size, about a foot and half in height, have considerable merit ; especially a naked Venus resembling that which

^t *Caylus*, vol. iv. p. 173. pl. lviii. n. 1, 2.

^u *Caylus*, *ibid.* p. 168. pl. lvi. n. 5. p. 289. pl. lxxxviii. n. 3. vol. v. p. 292.

^v *Philos. Transf.* vol. 1.

^x *Philos. Transf.* vol. xlvii. *Winckelman's Account of Herculaneum, &c.* part. iv. sect. i. p. 57. English edition.

^y *Winckelman*, part. iv. sect. i. p. 37, &c.

is well known under the name of the *Venus di Medici*, another clothed from the waist downwards, and a Bacchus, in a great manner; with a most elegant contour^z. Most of the marble statues have been much broken, and those of bronze beat flat by the weight of earth, or ashes, which overwhelmed them; those which would admit of it, have been repaired by modern statuaries^a.

The houses are found to be decorated, both within and without, with paintings. The grounds are seldom bright, but generally of some dark colour, black, yellow, green, or dusky red^b. The stucco is very thick, and bears being cut from the walls very well^c. The pictures are done in panels, with grotesque ornaments round them; not as was at first supposed in *fresco*, but in *distemper*^d.

This is in some degree a new discovery: it was indeed plain, both from *Vitruvius*^e and *Pliny*^f, that the ancients painted upon walls, boards, &c.^g; and that they were acquainted with the art of painting not only in *fresco*, but in *distemper*^h. But it had been generally supposed, that their paintings upon walls were executed in the former of these manners; whereas the far greater part, if not all those which have been found in Herculaneum, are certainly in *distemper*; that is, the colours are not mixed up with water, and incorporated with the wall itself, by laying them on while the stucco is wet; but with size, or some other glutinous matterⁱ, and laid on superficially. This is plain, because where the colours have by any accident been rubbed off, the wall appears white; and some colours are found in these pieces which cannot be used in *fresco* painting^k.

The *critiques* which we have had upon these ancient paintings, by travellers of different nations, who have seen them, are not only various, but even diametrically opposite to each other. The rapturous admirations of the Italians, and some of our own countrymen, would persuade us,

^z See more of the statues in *Winckelman*, p. 41.

^a *Bellicard*, p. 9, 10, 46. *Philos. Transf.* vol. xlvii. See also *Winckelman*, p. 41.

^b *Caylus*, vol. i. p. 149. *Philos. Transf.* vol. xlvi.

^c *Venuti*, p. ii. c. viii.

^d *Winckelman*, p. 37.

^e *Book vii. chap. iii.*

^f *Book xxxiii. chapter the last. B. xxxv. ch. vii.*

^g *Pliny*, xxxv. 11 and 7.

^h See *Vasari's Lives of the Painters*, in the Introduction.

ⁱ *Pliny*, xxviii. 17. xiii. 11. xxxv. 6. *Vitruvius*, vii. 10.

^k *Pliny*, xxxiii. chap. the last. xxxv. 7. *Le Antichita di Ercolano*, vol. i. p. 274, 275.

that

that some of them were in the manner of Raphael; that they exceeded all the performances of the moderns¹; that they are finished to the highest pitch; for excellence and fine taste are beyond any thing that was ever seen; that they are coloured to perfection; that the perspective is exact, and the *chiaro oscuro* well understood^m. Whilst, on the other hand, some, carried away with the prejudices of modern artists, scruple not to assert, in terms not the most decent, that the greatest part of them are but a very few degrees better than what you will see upon an alehouse wall; that not above twenty of them are tolerable; that even the best, if they were modern performances, would hardly be thought worthy of a place in a garret; that their antiquity alone has recommended them to their admirers, and atoned in their eyes for all their blemishes and defectsⁿ.

The editors of the Italian work^o express themselves very angrily concerning these hasty criticisms: they tell us, that it was their original intention merely to have set before the public, engravings faithfully done from accurate drawings, with a short account of the preservation and colouring of the pictures; sufficient, however, to enable every one to form a judgement of them for himself: but that the hastiness and vanity of some, who, destitute of taste, and without having ever seen the original pictures, yet undertook to write about them; in order to make an advantage, by giving the first account of curiosities which had now interested all Europe; obliged them to say something, if it were only to undeceive those who placed a confidence in some trifling pamphlets, remarkable rather for the assurance with which they abounded, and the haste with which they were written, than for any knowledge or attention.

As to the *colouring* of the pictures, they tell us, that not only all the colours which are known to modern artists, together with all the middle tints and shades, are to be found in them; but that there are others, which are even unknown to us. The *design*, say they, is not only generally correct in all; but in some there appears an accuracy, to which even the best modern masters have not attained, without considerable difficulty.

In general, if we except some few, we may discover in them the touches of a master, great spirit, and profound study.

¹ *Venuti*, ii. c. viii.

^m *Philos. Transf.* vol. xli.

ⁿ *Philos. Transf.* vol. xlvii.

^o *Le Antichità d' Ercolano*, vol. i. p. 273, &c.

With regard to those pictures in particular which are engraved in the first volume, the large figures (they tell us) have a greatness of manner, together with a freedom and delicacy of pencil, that atones for all their other defects. Thus in the Telephus^p, not only the heads of the figures are all good, but the design is also most excellent; and in particular the animals are extremely well executed. In the Theseus^q there is much to admire; the minotaur especially is designed and painted with wonderful intelligence. If there be some things which one would wish to have corrected in the Chiron^r, it has however many beauties: the Achilles is the most beautiful and delicate figure imaginable; that sublimity of manner which ever distinguishes the antique, renders this figure inimitable. The head of the Dido^s is, in the opinion of the connoisseurs, a most masterly performance. The two Nymphs with Fauns^t are wonderfully striking, and equal the best works of *Caracci*; to which they bear a resemblance in stile and delicacy. The four small pieces of Centaurs^u, and the eight little figures^w, all on black back-grounds, are perfect in their kind: and nothing can be fuller of grace and elegance than the little boys at different sports or employments^x.

It is not possible to form a judgement of the paintings which have been found at Herculaneum without having seen them, or at least knowing what confidence may be placed in the designers and engravers^y. We may, however, venture to steer between the blind enthusiasm of the Italians, and the contemptuous ridicule of some foreigners. If the ancients indeed possessed ever so great a degree of merit, it may be presumed that the art had lost much of its former splendor when these pieces were executed; and that the artists who were employed at Herculaneum, were of an inferior rank, is plain from their excelling chiefly in little subjects, as ornaments, animals, &c.^z; a sure sign of a mediocrity of genius. These paintings were all executed upon the spot, and therefore probably not done

^p Engraved in *vol. i. plate vi.*

^q *Plate v.*

^r *Plate viii.*

^s *Plate xiii.*

^t *Plates xv. and xvi.*

^u *Plate xxv, &c.*

^w *Plate xvii, &c.*

^x *Plate xxix, &c.*

^y See *Philos. Transf. vol. xlvii.*

^z *Le Antichità di Ercolano, vol. i. p. 277.*

by the best hands^a. Herculaneum was not a very great city, and might possibly have no artists of considerable note resident in it; such are rarely to be found in provincial places: or, if this should be disputed, it must however be allowed, that the pieces which have been most admired, having been intended only as embellishments to the walls of the theatre and other public edifices, were therefore probably neither executed by artists of the first name, nor finished with any great degree of perfection. Accordingly, the best judges have pronounced, that there is generally in these pieces an ignorance of design, a coldness or deficiency of genius in the composition, a feebleness and want of tone in the colouring, and that the *chiaro-oscuro* is ill understood^b. The best are those of animals and still life; they are executed with taste and freedom; though even these are unfinished, have not always that relief that might be wished, and are often faulty in the drawing^c. There are also some single female figures, of a small size, on a uniform dark ground, which are touched with great spirit and taste, and are even in a good stile of colouring^d. The children too, though they have not all the grace which some modern painters have given them, are in general not ill drawn. The architecture is all absurd and disproportioned; there is such a mixture of the Grecian and the Gothic, so interwoven with grotesques, that these pieces are as ridiculous for false taste as the Chinese designs^e. They are put into a kind of perspective, but it is evidently such an one as betrays an utter ignorance of rules; the lines of vision by no means tend to one point; several distant horizons must be taken in their views or landscapes, and the lights and shadows are thrown on any side of the objects indifferently: there is an attempt towards keeping, but it is plainly not governed by the rules of art^f. In short, what these painters have done after nature, is much superior to their designs after the works of human invention^g.

It was a piece of good fortune, which could hardly have been expected, that these paintings should have been buried in the earth during many

^a *Caylus*, vol. iii. p. 109.

^b *Cochin*, p. 50, &c. See also p. 36, 37.

^c *Cochin*, p. 40. Animals are more easy than figures and expressions of sentiment. Accordingly in Herculaneum, the animals and household utensils are greatly superior to subjects of history and fable. *Caylus*, v. p. 201.

^d *Cochin*, p. 42. *Winckelman*, p. 38. Several of these are engraved in this volume.

^e *Cochin*, p. 43.

^f *Le Antichità di Ercolano*, vol. i. p. 277. note 85.

^g *Cochin*, p. 44.

ages, without losing the freshness of their colours; this however was the case. But it was found that some of them, as soon as they were exposed to the air, immediately lost the brilliancy of their colouring^h. In order to prevent this, they are covered with a transparent varnishⁱ.

It is scarcely necessary to inform our readers, that the paintings, together with all the other curiosities which this ancient city has afforded, are deposited in the royal palace at Portici, near Naples^k.

The public will not be displeas'd to have an account of some recent discoveries which have been made of Pompeii, as they are communicated to us by the favour of an ingenious English traveller, who was upon the spot in October 1769.

“ They are now laying open *Pompeii* to view. The work is carried on
 “ in so slovenly a manner, that they are frequently forced to remove the
 “ same rubbish more than once; which is the more to be lamented, as the
 “ allowance from the King of Naples is but small. They have discovered
 “ the soldiers barracks; which are handsome, having a row of pillars on
 “ the opposite side of the way, possibly a part of a piazza. The rooms
 “ are small, and nearly square. In one of them was found a machine re-
 “ sembling our stocks, with several leg-bones in them; from whence it
 “ has been concluded, that the room was a prison, and these the bones
 “ of some unhappy prisoners, who could not escape the dreadful eruption.
 “ These stocks are now in the Museum at Portici. This part of the town
 “ is so much below the rest, that some have supposed it to be part of the
 “ first town; for the town I am now speaking of was built on the *lava*
 “ that demolished the old one^l. I went into several of the houses, which,
 “ from the fresco paintings on the walls, and the mosaic pavements, I
 “ should suppose had been the residence of people of fortune; but I found
 “ all the rooms small, aukward, and ill disposed; and the inner ones ge-

^h See *Antichità di Ercolano*, vol. i. p. 276. The ancient pictures which have been found in and about Rome are retouched. The Italians have made a trade of imitating them, and have sold their copies to foreigners as pieces found either about Rome or Naples. *Guerra*, a Venetian painter at Rome, is accused of being the principal agent in this imposition; to which many, particularly English and Germans, have been made great dupes; and which for some time kept Rome in suspense, and alarmed the King of the Two Sicilies, who, possessing so rich a treasure of antiques as to have no reason to fear a rival, was yet jealous of them. *Caylus*, iv. p. 219. *Winckelman*, p. 39.

ⁱ *Venuti*, ii. c. viii.

^k See *Philosophical Transactions*, vol. 1. p. 619. *Winckelman*, part iv. sect. ii. p. 117.

^l *Condamine* makes the same observation.

“nerally lighted from the external ones. Many were not above eight
 “feet square; others about sixteen by eight; but none of any size accord-
 “ing to modern fashion. I went into several of their bathing rooms;
 “where I found their baths, and stoves for heating the water, and con-
 “trivances for conveying it to their baths, very entire. I observed the
 “cielings of their rooms were in general arched, as were likewise their
 “stair-cases. Their houses were of brick, stuccoed; and so were their
 “rooms. There are considerable remains of a temple, and some of an
 “amphitheatre. Close to the temple, I measured a street twelve feet
 “wide, with a narrow raised way for foot passengers. Now I should con-
 “clude this to have been one of the best streets, as the temple which
 “stood in it is of considerable size, and handsomely ornamented; conse-
 “quently, in all probability, was a good deal frequented. They are now
 “at work in clearing away the *lava*, &c. from the gate of the city. It
 “consists of three arches, one for carriages and horses, and the other two
 “for foot passengers. It is handsome, and very entire. The street, just
 “within the gate, is sixteen feet wide; without, eighteen; and is paved
 “like other Roman ways, with broad flat stones, closely joined together:
 “I could not observe that they were at all worn. There was a raised
 “foot-way on each side. The street that runs by the theatre at Hercu-
 “laneum is only twelve feet wide.”

A translation of the whole catalogue, published by *Bayardi*, of all the antiquities which have been found in these subterranean cities, would be very tedious and bulky; we have therefore endeavoured to consult the ease as well as the satisfaction of our readers, by giving them an abstract from all the more important articles, and a general account of the rest.

T H E P I C T U R E S.

1. Two goats, looking on each other: the back-ground black.
2. A long yellow ribband, twisted about in such a manner as to resemble a serpent: the back-ground yellow.
3. A tiger; on a black ground^m.

^m It may be observed once for all, that the animals which are called in this work *tigers*, are in reality leopards, as is plain from their spots. The skin of the tiger is fasciated, and it was an animal little known to the ancients.

4. A white stag, and a black goat; on a red back-ground.
5. A parrot, on a palm-branch.
6. A hoopoe; on a black back-ground.
7. A landscape.
8. A trophy.
9. A woman with wings, a long tail, and bird's claws; and a red back-ground. See *n.* 330, and 335.
10. A mask.
11. A man; on a black back-ground.
12. A large water bird, flying to attack a goat; the back-ground red.
13. Another mask, like *n.* 10.
14. A peacock; on a white back-ground; with a yellow frame: over the bird's head is a branch of olive.
15. Four pieces included in one frame; representing a peacock, a partridge, and two dolphins.
16. A medallion, with a head covered with a turban.
17. A white eagle on a globe of blue, with two goats laying down: the back-ground red, with a blue border, separated from the ground by a white one. A spear leans upon the border.
18. A whimsical piece; consisting of masks, two busts of Egyptian figures, goats running, a fragment of a column with its capital approaching nearest to the Corinthian order, &c. the back-ground of a dark lead colour.
19. Hymen, naked before, but with a piece of blue drapery thrown behind him; he holds a long torch horizontally with both hands, and stands on the capital of a pillar, which is yellow: he has bracelets, and a kind of ring about each ankle. The back-ground is white.
20. A companion to *n.* 18.
21. A stag and a goat pursued by a dog, and meeting a tiger. This is engraved in *vol.* ii. *plate* lx. *n.* 2.
22. A rude figure in *chiaroscuro*, on a red back-ground. From the middle downwards it represents a term; in the right hand is a spear, in the left a plate with flowers. From the rudeness of the figure, the colouring, &c. this piece seems to have a claim to much higher antiquity than any of the pictures which have been found in Herculaneum.
23. A chariot of war, loaded with military implements; and drawn by griffons. It is engraved in *vol.* ii. *plate* lix. *n.* 2.

24, 25. Two large pictures, containing a variety of subjects: as masks, a stag running, white flowers, festoons of leaves and flowers, a white griffon laying down, grotesques, birds, and two figures of women.

26. A large water bird flying, and carrying some sea plant in his claws: the back-ground red.

27. An altar, on which is placed a crown of gold, ornamented with pearls; a long spear, which reaches across the whole picture, rests against the altar; from which also hangs a piece of white drapery: before it is a large peacock; it stands on a yellow ground: the back-ground of the picture is black.

28. A large cock, of a yellowish colour, white underneath, the tail greenish. The picture is imperfect: the back-ground white.

29. A white goat running: the back-ground purple.

30, 31. Two griffons in green chiaroscuro; on a green back-ground.

32. A large tiger pursuing a huge goat; of a reddish yellow.

33. Leafless trunks of trees, and a goat walking: the back-ground is white; and the goat of a greenish chiaroscuro.

34. A large peacock, a swallow, and a small white bird, with ornaments.

35. A white sea-serpent, all over scaly, with a horn on his head, and a three-forked tail: the back-ground is red.

36. A large bird resembling a pelican, with its bill under the wing.

37. A large peacock.

38. A soldier on horse-back, with a spear: the back-ground black.

39. A stag running; in a black back-ground.

40. A white eagle, on a blue globe; in a red back-ground.

41. Two sphinxes.

42. A bearded mask, with wings at the ears, hung by a string; in a red back-ground.

43. Another, with long hair, covered with a sort of hood, and a garland of leaves and flowers: the back-ground is white.

44. A goat laying down: the back-ground black.

45. Is a picture formed of seven different pieces, found in various places: the three first are goats; in white back-grounds: the fourth is an eagle engaging with a serpent, both red, as is also the back-ground: the fifth is a mask, and a thyrse; the sixth and seventh are goats; the ground of these three is white.

46. A figure in red chiaroscuro, with wings expanded. Two tigers are looking at the figure. This was part of the frieze of a temple.

47. A stag pursued by a dog; behind is a goat: the back-ground black.

48. A winged boy letting a dog loose to run at a bear, who is eating an apple: the back-ground black.

49. Architecture, *vol. i. plate xli.*

50. A winged boy lifting up a kid by his feet, whilst another kid is looking at him. In the distance is a goat, which being pursued by a dog, runs against another boy: the back-ground is lead colour, with a broad white border above, adorned with grotesques in purple and green; and over that a green border: below is a green band with a yellow frame, with variety of grotesques.

51. A winged boy, naked before, with purple drapery thrown behind him: he has a spear in his hand, and seems hung to a purple cord which drops from a kind of umbrella: the back-ground is yellow. This piece is divided into several compartments; containing, besides the boy, a mask, a bird attacking a dolphin, two sphinxes with wings expanded, sustaining two pyramids, &c.

52. A tiger, with a band of leaves and flowers round his body, and in his left paw a thyrsus, which rests on his shoulder: the back-ground is black.

53. This piece is in three compartments; the back-ground red: in the first and third is a goat; in the second a lion; all red.

54. A long festoon of flowers and fruits, tied underneath with a large green string: in the middle of the festoon is a mask: the back-ground yellow, terminating to the right with red.

55. A portico, under which are two shepherds, one sitting, the other standing: farther in are two other men; there is a third in that part of the portico which is towards the right, and a fourth in the middle of the ground; which is all green.

56. A peacock, with an apple in its mouth: the back-ground white, bordered with green.

57. A winged victory driving a two-wheeled carriage, drawn by two horses; in a red back-ground. The manner is rude, and the piece undoubtedly very old.

58. A cock; and in the fore-ground an altar, with a caduceus resting against it.

59. A picture in two compartments : in the first a youth is driving a chariot, and lashing the horses : the back-ground is green ; the figures white. In the second is an eagle, supported by a golden lyre, placed between two white griffons, which are laying down opposite each other on a green pedestal : the back-ground of this piece is red.

60, 61, 62. Three pieces of mosaic : the first and third represent a triton ; and the colours of the stones are lead, purple, white, green, and yellow : the back-ground is lead colour. The second is formed of blue, red, white, and yellowish stones, representing a bacchus with a thyrsus in his hands, and a tiger at his feet : the back-ground of this is blue.

63. A large medallion, with a bust of Hercules armed with his club, and crowned with oak : the back-ground is green ; and the border is formed by a branch of oak in a blue back-ground.

64. Vertumnus : the back-ground purple.

65. A landscape.

66. Architecture. Engraved in *vol. i. plate xxxix.*

67. Architecture.

68. Two goats looking at each other ; in a white back ground.

69. An eagle with wings expanded ; rudely painted in a white back-ground.

70. A kid among leafless trees ; the figure red, and the back-ground white.

71. A griffon drawing a chariot, on which rides a butterfly : the back-ground black.

72. See the last *plate of vol. i.*

73. Architecture, with animals. Engraved in *vol. i. plate xliii. n. 2.*

74. Architecture : *vol. i. plate xliii. n. 1.*

75. A griffon rampant ; yellow ; in a white back-ground.

76. Two birds, in a landscape : back-ground red, surrounded with green.

77. Two black dolphins ; in a red back-ground, surrounded with a double frieze of green.

78. A very large goose, filling up almost the whole back-ground, which is green. There is besides, a small goose at the right hand corner ; and at the top a thrush, two pomgranates, and three figs.

79. A large pedestal with two heads on it ; one on a carpet of a dark yellow ; behind the other rises a column. To the right hand of this is

another pedestal, lower than the former, supporting a third head with long dishevelled hair: behind is a coffer, shut, with a stick laying across it.

80. See *vol. i. plate xi.*

81. Architecture, of two stories, in the corinthian order: there is also a man armed with a lance, on horse-back; and a woman on foot: at the corners of the building are griffons: the back-ground is black.

82. Two flying horses; on a white back-ground.

83. Two water birds flying, and supporting a string with their beaks and feet: the back-ground black.

84. Two large water birds, looking at each other; on a red back-ground.

85. A white sphinx bearded, on a white pedestal; in a red back-ground.

86. A flying-horse; on a white back-ground.

87, 88. Two white water birds, on grotesques of the same colour; in a red back-ground.

89. A winged genius from hunting, holding a hare in his right, and a bow in his left hand: the back-ground white.

90. Two leafless trees, and an altar, against which rests a great shield: a pegasus looking aloft is making towards the shield, and is on the point of stepping upon it with his left foot: the back-ground is red.

91. This piece is divided into two parts: in the first is a great mask; in the second a large crown, from the middle of which rises a woman.

92. A grotesque.

93. A bacchant.

94. See *vol. ii. plate xlv. n. 3.*

95. This picture is in two compartments: in the first is a table, supported by two harpies; the other is like *n. 18.* in every respect, except that it has two peacocks instead of goats.

96. A naked boy.

97. Like *n. 95.* in every respect.

98. A great cumbent figure, with a lyre in his right hand: the back-ground is red; and the manner rude.

99. A great number of leafless trees, among which are a goat and a buck pursued by a wolf.

100. A yellow cloth, tied at the four corners, and a mask upon it.

101. A horned satyr, white, and standing upright on a pedestal; he has his left hand on his head, and in his right he holds a skin and a crook: the back-ground is red.

102. A vase, from whence come two festoons; under which are two goats: the back-ground black.

103. A picture in two parts: in one is a woman's head, &c.; the other resembles *n.* 18.

104. Another in two parts, like *n.* 95.

105. See *vol.* i. *plate* xl.

106. A standing figure.

107. A Venus sitting on a bed, Cupid behind: the back-ground black.

108. A Venus embraced by Mars; on each side two flying Cupids: the back-ground blue.

109. An equestrian statue on a large arch, under which is a young centaur: the back-ground black.

110. A yellow eagle; in a white back-ground.

111. A sea-monster, green; and a young man, whose colour is carnation; terminating in a green dolphin: the back-ground black.

112, 113. Two hermaphrodites: engraved in *vol.* ii. *plate* xxxiv.

114. Theseus and the minotaur: engraved in *vol.* i. *plate* v.

115. A satyr instructing a youth, who has two *tibiae*: engraved *vol.* i. *plate* ix.

116. A boy pulling down a stag: the colour of the first is carnation; the second is of the natural colour: the back-ground purple.

117. Two boys, one holding a lyre, the other two *tibiae*: the back-ground white.

118. A boy dragging a goat by the horns: the back-ground purple.

119. Hercules when a child strangling the serpents: engraved *vol.* i. *plate* vii.

120. The judgement of Paris: engraved in *vol.* ii. *plate* x.

121. A peach-tree, and a pear-tree; in a black back-ground.

122. Stags and dogs: the back-ground black.

123. Telephus suckled by the hind: engraved *vol.* i. *plate* vi.

124. A tiger: the back-ground white.

125. Companion to *n.* 100.

126. A peacock: the back-ground white.

127. A large vase, with a mask on it, supported by a tripod; a trident, about which twines a serpent, rests against the vase.
128. A red goat; on a back-ground of gold colour.
129. A white stag, before which is an altar of the same colour. A vase stands on the altar. The back-ground red.
130. Companion to *n.* 124.
131. Another to *n.* 128.
132. A full length figure of a woman: engraved in *vol.* ii. *plate xxxi.*
133. A small bird, white; and a box half open, a long spear rests against it; and another small bird is perched on it.
134. A tiger holding a thyrsus in his mouth: behind him rises a column, with a statue of Bacchus on the top: the back-ground is black.
135. A mask of an old man, crowned with leaves: the back-ground deep red.
136. Architecture: engraved *vol.* i. *plate xlii. n. 1.*
137. A temple on a rock, with a porch before it; in which are four persons: in the distance are hills with buildings: the back-ground is blue.
138. A full length female figure: engraved in *vol.* ii. *plate xxxi. n. 2.*
139. Architecture: engraved in *vol.* i. *plate xliv.*
140. A kind of portico, the whole of which is filled up by a woman, clothed in white, and sitting by the side of a priestess: the back-ground is purple.
141. A male and a female centaur.
142. A grotesque: engraved in *plate xiii.*
143. A large piece of Architecture, of the corinthian order: the back-ground white.
144. A bird.
145. Two kids; in a black back-ground.
146. A companion to *n.* 142: engraved in *plate xiii.* on the right hand.
147. A sort of portico, on which stands an old man crowned with leaves, by a vessel filled with fruit: the back-ground white.
148. A portico, and under it a youth crowned with leaves.
149. A winged boy, naked before, with a veil cast over his shoulders behind; and two *tibiae* of a particular structure in his right hand: the back-ground red.
- 150—156. Winged boys, or Cupids.

157. A figure of a young man standing upon two steps, crowned with leaves of reeds; with his left hand and arm he supports a reed, and with his right is pouring water from an urn. Behind, and on the sides, rises a colonnade. The figure is designed to represent a river.
158. A man masked, and a woman playing on a lyre; both crowned with ivy: the back-ground is white, bordered with green.
159. A man in a long robe of red and green, crowned with olive.
160. A priestess, in a red robe, with a yellow veil hanging down behind; under which is a green mantle, reaching to her middle: she is carrying a dish with a center on it.
161. Companion to n. 18.
162. A man in red: the back-ground white.
163. A winged boy, holding in one hand a jar, in the other a staff: the back-ground red, bordered with white.
164. A boy; in a black back-ground, surrounded with red.
165. A bacchant, in a red outer garment, with one of purple under it; she has a thyrsus in her left hand, and with her right holds a box upon her head: the back-ground is white.
166. Another bacchant in white, crowned with vine-leaves, with her veil blown behind her above her head; upon which she holds a tympanum: the back-ground is black.
167. Bacchus in a tiger's skin, crowned with vine, and a long thyrsus in his hand: the back-ground white.
168. A winged man, with a spear in his hand: the back-ground yellow.
169. Two fragments; one containing a bust of a young man, in yellow, and a woman's head with ear-rings; the other a young man's head, crowned with laurel, much decayed: the back-ground of both white.
170. A bacchant playing on a cymbal: the back-ground white.
171. A female figure with the wings of a butterfly. v. N° 314.
172. Leda caressing the swan: engraved in *vol. iii. plate x.*
173. A naked fawn; in a red back-ground.
174. A priestess, crowned with leaves; in a red back-ground.
175. A naked fawn, crowned with leaves.
176. A priestess in white, crowned with ivy, standing on the capital of a pillar; in a red back-ground.
177. A woman, in white and purple drapery, crowned with leaves: the back-ground white.

178. Ionic architecture, with figures; in a white back-ground.
179. A fowl pecking at a bunch of grapes.
180. This is nearly the same with *n.* 18. and is engraved at the bottom of *plate vii.* in *vol. i.*
181. A picture in two parts, representing grotesques; the lower piece is the same with *n.* 103.
182. Engraved in *vol. ii.* *plate xxxviii.*
183. A man with bow and arrows, shooting at some white birds, which have risen out of a lake; in which are other birds of the same kind. A man crowned with leaves, naked from the waist upwards, and below clothed in green, is sitting on the ground.
184. A man of a gigantic stature, resting on a very long spear; a figure which is scarcely visible, being much decayed, lying on a bed; and a woman standing clothed in a long robe of green.
185. Mercury taking hold of a woman, who has a child in her arms. It is the birth of Arcas.
186. A woman in white, on the capital of a column.
187. A large rainbow, within which sits Jupiter crowned with oak; over his left shoulder is a white mantle; in his right hand he has a large thunderbolt, held down; and in his left a spear: at his right shoulder is a winged Cupid pointing to the spear. The eagle emerges from the bow on the right hand.
188. Engraved in *vol. ii.* *plate xxxv. n. 1.*
189. Alpheus and Arethusa.
190. Engraved in *vol. ii.* *plate xxxv. n. 2.*
191. Figures on a large cornice, cut off from the top of the Theseus.
192. Two goats grazing; the ground terminates in a hill, on which is a shepherd's crook inverted.
193. Engraved in *vol. ii.* *plate xxxvi. n. 3.*
194. A red and white frieze, across a red back-ground; from whence arises the bust of a woman, whose head is crowned with leaves.
195. The same with *n.* 142, except that the lower figure is like *n.* 146.
196. Four boys playing with four lions: the back-ground black.
197. A sacrifice; engraved in *vol. ii.* *plate lix. n. 1.*
198. A woman in white drapery, with a basket of fruit in her left hand; from whence hangs a festoon also of fruits, which she holds with her right hand: the back-ground is white.

199. A bacchant in red drapery, with a white mantle flying behind her: she is crowned with vine leaves, holds a thyrsus in her left, and a shell partly open in her right hand; she has a large festoon of vine across her: the back-ground is black.

200. A large fragment of a portico, with a female figure in green and red drapery, almost vanished: the architecture is yellow, and the back-ground white.

201. An Egyptian sacrifice, engraved in *vol. ii. plate lx. n. 1.*

202. A portico, in a black back-ground. There appears from behind a wall a female figure in white drapery, with a vessel in each hand: over her head-dress she has a crown.

203. The same with *n. 178.*

204. Two boys running a race on goats, engraved in *vol. ii. plate xlv. n. 2.*

205. A stag and a goat, between which is a dog, who seems going to run at one of them: trees are interposed between them: the back-ground is black.

206. A woman in chiaro oscuro; in a green back-ground, bordered with red.

207. A landscape; engraved in *vol. i. plate xii. n. 2.*

208. A bacchant, on a small pillar; in a yellow back-ground.

209. A landscape; engraved in *vol. ii. plate xxii. n. 2.*

210. A Flora, with a garland of flowers: the back-ground red.

211. A red back-ground, terminated on the sides by two large yellow pedestals, with a green foliage between them: the pedestals themselves are also adorned with foliage in chiaro oscuro. In the middle of the back-ground there is a green oblong, upon which is a kind of lattice work, and over that a large vase with handles; behind which is a satyr, resting on the brim. Between this and each of the pedestals is a long and slender lamp-stand, with a crown in the middle, and another on the top, where is placed an eagle: a green branch, arising from the middle crown, is entwined about each lamp-stand.

212. Three leafless trees, with a lion pursuing two wild goats: the back-ground red.

213. Engraved in *vol. i. plate xiv.*

214. Architecture, with figures.

215. This is nearly the same with *n. 81.*

xxxiv THE TRANSLATORS PREFACE.

216. A female figure; engraved in *vol. i. plate xiii.*
217. Two small birds, each perched on a rose: the back-ground black.
218. A swan; in a black back-ground.
219. A frieze, round a back-ground; engraved at the bottom of *plate vi.* in *vol. i.*
220. Engraved in *vol. iii. plate xiv.*
221. A large water bird, on a purple ground: the back-ground white.
222. Apollo with a spear, a woman, and a boy with a spear, all naked: the back-ground is black.
223. The story of Narcissus.
224. A young man, with a long spear ending like a sceptre, upon a large round ornament like a wheel; within which is a lion's head: the back-ground is white.
225. Architecture, with figures; engraved in *vol. iii. plate xv.*
226. A female figure crowned with herbs, holding in one hand a horn, in the other a staff: the drapery is green and white; the back-ground purple.
227. A picture divided into eight equal parts, in each of which is a winged boy, naked, except a veil flying behind: the back-ground is black.
228. Figures; engraved in *vol. ii. plate xxi.*
229. Another like the preceding.
230. Figures; engraved in *vol. ii. plate xxvii.*
231. A bearded head, on a festoon; also a cymbal, and a sharp pointed stick: over the head is a white grotesque, in a purple ground.
232. Engraved in *vol. i. plate x. n. 4.*
233. A Cupid on a chariot, drawn by two lions: the back-ground black.
234. A child riding on a leopard: engraved in *vol. ii. plate xxxi. n. 4.*
235. A child in a chariot, drawn by swans: engraved in *vol. i. plate x. n. 3.*
236. A woman with a fawn: engraved in the fifteenth *plate* of *vol. i.*
237. A subject of the same sort: engraved in *plate xvi. vol. i.*
238. Two half-length figures in rounds, much decayed; one of a woman crowned with leaves, the other of a boy with a thyrsé in his hand.
239. Like the foregoing; with a satyr in one round, and a girl in the other.

240. Ano-

240. Another like the foregoing ; with bufts of fawns.
241. Another like the foregoing ; with a fawn and fatyr.
242. Another like the preceding ones ; with the buft of a woman and two boys.
243. Apollo in red drapery, crowned with laurel ; the bow is in his hand, and the quiver refts againft a column, under which is Apollo himfelf. A woman is fitting with the left hand on her knee, holding a branch, and the right refted on the feat : ſhe has an appearance of ſorrow.
244. Two figures, one with a writing table and ſtyle : engraved in *vol. iii. plate xlvi. n. 1.*
245. A flying Hebe : engraved in *vol. ii. plate xxxix.*
246. A flying fame in red drapery, with a wreath of oak in one hand, and a trumpet in the other : the back-ground is blue.
247. A bacchant crowned with ivy ; in her right-hand is a long thyrfè, in her left a cymbal. There is alfo a fawn horned, with a crook in his right, and a pitcher in his left hand.
248. Another in the ſame manner.
249. Figures : engraved in *vol. ii. plate xxii. n. 1.*
250. Figures in the ſame manner : engraved in *vol. ii. plate xxv.*
251. Another in the ſame ſtile : engraved in *vol. ii. plate xxiv. n. 1.*
252. Another : engraved in *plate xx. n. 1. of the ſame volume.*
253. Another : engraved in *plate xii. n. 1. of vol. i.*
254. Another : engraved in *vol. ii. plate xxiii.*
255. Another : engraved in *plate xxvi. vol. ii.* Theſe laſt ſeven repreſent ceremonies uſed in the ſacrifices to Bacchus.
256. A vaſe : engraved in *vol. i. plate x. n. 2.*
257. Bacchus looking on Ariadne aſleep : engraved in *vol. ii. plate xvi.*
258. Mercury delivering Bacchus to Silenus : engraved in *vol. ii. plate xii.*
259. A Cyclops, &c. engraved in *vol. i. plate x.*
260. Almoſt the ſame with *n. 182.* this is engraved in *vol. ii. plate xxxvi.*
261. Bacchus with Ariadne, and a woman playing on the lyre : behind is another woman ſcarcely diſtinguiſhable : the back-ground is white.
262. Apollo crowned with laurel, reſting againſt a rock, with a long branch in his hand ; there is alſo his lyre, and his quiver reſting againſt a tripod.
263. A bacchant, with a long thyrfè in one hand, and a tympanum in the other : the back-ground black.

264. Like *n.* 97.
- 265, 266. Birds: engraved in *vol.* ii. *plate* xlix. *n.* 2, 3.
267. A tiger; in a white back-ground.
268. Another; the back-ground black.
269. A winged sphinx: the back-ground black.
270. Architecture: engraved in *vol.* i. *plate* xlii.
271. A centaur pouring liquor out of a pitcher into a large vessel, which stands upon an altar; he holds also a vessel in his other hand: the back-ground is black.
272. A peacock; in a white back-ground.
273. A bird; in a black back-ground.
- 274, 275. Landscapes.
276. Two bacchantes dancing: the back-ground blue.
277. A picture in three compartments; in each of the side ones is a water bird, and in the middle a peacock: the back-ground is white.
- 278 — 289. Landscapes.
290. A small loaf of bread, two plumbs, and a kind of stew-pan open, with victuals in it, lying on a dark ground: the back-ground is white.
291. An oblong table of a green colour, upon which is placed a Tuscan vase with handles, and a large olive-branch, about which is entwined a red cloth: the back-ground is white.
292. A picture divided into two equal compartments, and containing four masks with bushy heads of hair: the back-ground is purple, bordered at bottom with red.
293. A marble table, on which are five figs and three peaches, with their leaves: the back-ground is black, bordered with red.
294. A bunch of grapes, with a bird pecking at it.
- 295 — 299. Pieces of fruit.
300. Fish: engraved in *vol.* i. *plate* xlvii. *n.* 2.
301. Red earthen vessels, &c. the back-ground black.
302. Three fish: engraved at the bottom of *plate* v. in *vol.* i.
303. Two large peaches, in a white ground.
304. A parrot drawing a chariot, and guided by a grass-hopper. The ground is green; and the back-ground is black: this is engraved in *vol.* i. *plate* xlvii.
305. Two mullets: the ground as in the last.

306. A basket on one side, with figs falling out of it: a purple border surrounds it, made like an architrave, with a white frieze.

307. The inside of a house; on a large window seat are two mullets.

308. A priest in white drapery, crowned with olive, with a pitcher in one hand, and a dish in the other: the back-ground is a building, and is of a purple colour: engraved in *vol. iii. plate xlv. n. 2.*

309. Fowls; two baskets with cheese, one of them over-turned; and a shepherd's staff.

310. Figs, and a hare eating.

311. A tiger, eating out of a vessel which he has thrown down: the back-ground red.

312. Fish: engraved at the bottom of *plate v. in vol. i.*

313. Two vessels, and two dates, on a green ground: the back-ground is white.

314. A Psyche, or girl with butterfly's wings; she is crowned with ivy, holds a cymbal in one hand, and in the other, which she rests against her side, a ribband: the drapery is purple and white; the back-ground is red.

315. A bust of a horned fawn; he is naked before, has a green mantle thrown over his shoulders, the bottom of which is held up by his right hand, and is filled with leaves.

316. Architecture.

317. A large stone, from whence rises a pilaster. There is also a mask crowned with vine leaves, a shepherd's staff, a basket, a thyrsus, and a little thicket, or wood.

318. A Bacchant, in red and white drapery; in one hand she holds a cymbal, in the other a sistrum: the back-ground is white.

319. A Bacchant on a pillar, in red drapery, with a white veil thrown over her shoulders; she is crowned with vine leaves, and has a dish in one hand: the back-ground is white.

320. A shepherd on a pedestal, with his staff in one hand, and his pipe in the other; he has a garland on his head: the back-ground is white.

321. A woman in purple drapery; she has on her head a vessel of a blue colour, which she holds with her left hand: the back-ground is yellow.

322. A Pegasus, white; on a black ground.

323. A man standing upright; and another figure with a tiara on his head, and a sceptre in his hand: the back-ground is black.

324 — 327. Birds.

328. A mask, in a red ground.
329. A roe-buck laying down : the back-ground is black.
330. A woman in the form of a harpye, with the wings, feet, and tail of a bird ; she has two flutes in her hands : the back-ground is white.
331. A bust of a woman : engraved in *vol. i. plate xlv. n. 4.*
332. Two rounds, in one of which is the figure of a man, in the other of a woman : the back-ground is yellow.
333. A young man crowned with ivy, and winged ; he is naked before, but has a blue mantle thrown over his shoulders ; in his right hand he holds a censer, and in his left a bucket : the back-ground is red.
334. A young man flying ; the skin of a goat is thrown over his shoulders : the back-ground is yellow.
335. A harpy ; in a yellow ground.
336. A young man naked, with a mantle thrown behind him ; he has a lyre in his left hand : the back-ground is yellow.
- 337, 338. Two tritons : engraved in *plate xlv. n. 2, 3. vol. i.*
339. A flying victory ; engraved in *vol. ii. plate xl.*
340. Two tritons : the back-ground yellow.
341. A winged boy playing with a goat : the back-ground black.
- 342 — 344. Medusas.
345. The head of a satyr.
346. Two masks, on a red ground, in two compartments.
347. A winged youth, flying, and holding a dish : the back-ground red.
348. Another ; naked before, but holding a veil over his shoulders : the back-ground yellow.
349. A young woman, winged, flying, and crowned ; she has a necklace and bracelets ; her feet have sandals, and in her hand she carries a cestus ; the back-ground is red.
350. A woman, holding in her hand a basin and a staff : the back-ground green.
351. The same with 337 and 338.
352. A young man winged, with a staff in his right hand, and flying drapery of a blue colour in his left.
353. Another.
- 354, 355. Engraved at the bottom of *plate viii. in vol. i. :* the back-grounds of all these are red.
356. A flying youth, with a reed in one hand : the back-ground yellow.

357. A woman in green drapery, with a red mantle; she is crowned with ivy, and stands by a pillar: the back-ground is purple.

358. Two goats at the side of a hill, in a purple ground.

359. A woman in blue drapery, playing on a pair of *crotali*: the back-ground is blue, with a yellow border.

360. Two winged girls, in two separate compartments; one of them has fruit in her robe; the other has two flutes in one hand, and holds up her robe with the other: the back ground is red.

361. A piece of Ionic architecture; in a green back-ground, bordered with red. There is also a woman reading.

362. A woman sitting. Engraved in *vol. ii. plate xxxi. n. 2.*

363. A Silenus, sitting on a rock, and resting against it; he holds a thyrsus in one hand; with the other he reaches out a vessel to a woman, who is pouring wine into it from a larger vessel.

364. Ionic architecture: the back-ground red.

365. A large branch of the orange tree, with leaves and three fruit; there is a bird on it resembling a crow: the back-ground is white.

366. Bacchus crowned with ivy; in one hand a long thyrsus, in the other a horn, from whence he pours some liquor on a figure lying upon the ground. See *vol. iii. plate xxxviii.*

367. A griffon; on a black back-ground.

368. A tiger; on a red back-ground.

369. This is engraved in *vol. i. plate ii.* The two female figures behind are in white drapery; by this, and by their head-dress, they should seem to be vestals: the large female figure at the back of all the rest is in green drapery, and has long fair hair.

370. Chiron and Achilles. Engraved in *vol. i. plate viii.*

371, 372. Grapes, and a tiger playing with them: the back-ground black.

373. A man with a goat. Engraved in *vol. ii. plate xxxvii.*

374. A sea-piece, with two sea monsters; one is a triton, the other has a horse's head and the tail of a fish. There are also three dolphins: the back ground is white, with a border of blue.

375. A mask, fastened by three strings to the extremity of the ground, which is red.

376. A water bird flying: the back-ground black.

377. A centaur. Engraved in *vol. ii. plate xviii. n. 2.*

378. A goat : the back-ground white.

379. A picture in three compartments ; in the first and third are two branches of an apple tree, laid across each other, with a small bird perching on each : the second represents a piece of architecture, upon which is a bull with a fish's tail.

380. Two horses, with a large flower between them.

381. A large sea tiger between two little dolphins : the back-grounds of these are red.

382. A picture in four compartments ; in the first and fourth a vase, in the two others a griffon and a peacock : the back-ground is black.

383. Young Bacchus, with a satyr, and other figures. Engraved in *vol. ii. plate xiii.*

384. A sea dragon with a long tail, and a small do'phin.

385, 386. Masks : the back-grounds red.

387. A picture in eight compartments ; in seven of them is a mask, and in the eighth a piece of architecture, with a triton and griffon : the back-ground is black.

388. A great sea bull between two little dolphins : the back-ground red.

389. A combat of sea monsters : the back-ground black.

390. A large piece of architecture, with figures : the back-ground white.

391. A large glass vessel with eggs, set upon a table ; also two large pieces of bread.

392. Three trees, among which are two goats pursued by a dog ; there is also a dog pursuing a wild boar, whose leg another dog has caught hold of.

393. Amphitrite on a sea-horse, preceded by a triton. Engraved in *vol. ii. plate xlv. n. 1.*

394. A green bird, upon a leaf.

395. A bust of a fawn, in a round.

396. A winged youth, with a mask in his hand, and a veil thrown behind him.

397. A sphynx, whose tail turns in a grotesque form ; another large grotesque rises from her head, and terminates in a rose.

398. Trees and animals : all these on a black ground.

399. Architecture, with animals ; and a view of the sea, with a triton, flying boys, dolphins, &c.

400. A piece in two compartments, both representing the inside of a room: in the first are two cocks fighting; and on a window-seat dates and figs: in the other there is a dead quail, and a pigeon pecking at an apple: the back-ground is red.

401. A landscape, with buildings and figures; mountains in the distance: the back-ground is black, with a red border.

402. A piece consisting of six parts, and chiefly exhibiting grotesques.

403. A picture in seven compartments: the first, fourth, and seventh contain a vase; the second has one head, and the third two heads of a fawn; the fifth exhibits a walled city or castle, with men coming in and out at the gate; at the back of it runs a river, and behind that are trees; the sixth has a mask resembling a lion's face.

404. A picture in two compartments; the first having a box or chest partly open, out of which a white pigeon is drawing a string; the other, two medals of a gold colour, and a coffer also partly open, seemingly full of the same medals: the back-ground is black.

405. A piece in four compartments, which contain landscapes.

406. Ariadne abandoned by Theseus. Engraved in *vol. ii. plate xiv.*

407. Engraved in *vol. iii. plate xxxviii.*

408. The inside of a room, where is a woman sitting, in blue and purple drapery; also a girl standing, and an old man sitting; he is in white and yellow drapery.

409. Three female figures in a portico, two of them sitting, and one standing: she on the right is clothed in purple, with a blue mantle, her head-dress is white: the other on the left is naked from the middle upwards; her drapery is white and purple: the standing figure is clothed in blue, red, and purple. The picture has a yellow border round it. This is engraved in *vol. ii. plate xi.*

410. A picture in three compartments; representing views on the sea-coast.

411. Another: 1. A book consisting of five plates of metal: 2. A volume partly unrolled: 3. Two pieces of ivory joined together: the back-ground is black.

412. A stem of a water-plant; in the middle is a large medallion, with the head of a Silenus on it: over this is a vase; and on the sides of the medallion are two grotesques: the back-ground is purple.

413. Two boys, crowned with leaves, and in rustic habits; one blue and the other red. On the ground are a book and two bows; the back-ground is black.

414. A sportsman in yellow, with an upper vest and mantle of green; he has a bow in one hand, and is drawing an arrow from his quiver with the other: the back-ground is black.

415. A woman naked from the middle upwards; below cloathed in white drapery: she has a quiver in her left hand: the back-ground is yellow.

416. Masks.

417. Birds: the back-ground black.

418. Four dancing figures on black back-grounds. Engraved in *vol. iii. plate xxviii, xxix, xxx, xxxi.*

419. A piece in two compartments; in each of which is a small fish-pond, with three fish in each: the back-ground is yellow, with a purple border.

420. A woman in yellow drapery, standing on a pillar, with a vase on her head: the back-ground black.

421. A fragment of a horse and two men.

422. A rope-dancer. Engraved in *vol. iii. plate xxxii. n. 1.*

423, 424. Landscapes: the back-grounds black, with yellow borders.

425. Horses and lions: back-ground and border as before.

426. A picture in five compartments: 1. A satyr's head: 2. A yellow griffon: 3. A lioness fighting with a great serpent: 4. A tiger running: 5. A large bird, like a swan, flying: the back grounds are red; except in the second, which is white.

427. Another in six compartments: in the first and last are masks; and in each of the rest a winged boy: the back-grounds of the first and sixth are purple, of the others red.

428. A large duck among trees, filling up the whole back-ground, which is blue.

429. A grotesque.

430. A triton guiding a sea-horse with a bridle; behind the horse is another triton, with an oar held up: the back-ground is black.

431. Four peeces of still life. Engraved in *vol. ii. plate xxxvi.*

432. Birds, shell-fish, game, and vases. Engraved in *vol. ii. plate lvii. n. 1, 2, 3.*

433. A

433. A picture in four compartments: in the first fruit; in the second a vase; in the third a window-seat, with two books on it, and a leathern purse; in the fourth a landscape.

434. Three pieces of fruit. Engraved in *vol. iii. plate liv. n. 1, 2, 3.*

435. A picture in two compartments; in each of which is a tree, and a satyr engaging with a goat: the back-ground is red.

436. Fruit, &c. in three compartments, representing the insides of rooms.

437. A peacock and two apples, in the inside of a room.

438. Two views of houses.

439. Architecture, with elephants, &c.: the back-ground black.

440. A piece in three compartments: in the first and third is a youth naked and winged; in the second a woman in the character of a bacchant: the back-ground is yellow.

441. Apollo with his lyre: the back-ground blue, bordered with red. Engraved in *vol. iii. plate i.*

442. Architecture, with griffons and a sphynx: the back-ground yellow.

443. Architecture, resembling *n. 439.*

444. Architecture, like *n. 390.*

445. A landscape, with buildings and cattle.

446. Architecture, like *n. 399.*

447. A figure resembling that in *n. 441.*

448. Architecture: the back-ground white.

449. Deer, and a goat. This piece is in three compartments; and the back-ground is white.

450. A Bacchus. Engraved in *vol. iii. plate ii.*

451. Architecture.

452. A bag of dates; also a basket filled with dates and figs. Engraved in *vol. ii. plate lvii. n. 4.*

453. A basket crammed with figs: the back-ground black. Engraved in *vol. iii. plate liv. n. 4.*

454. A triton sounding a shell, with a basket in one hand: the back-ground is white.

455. A piece in six compartments: 1. A pillar, with a bow resting against it; a wolf, and a quiver against another pillar: 2. A pillar, with a vase on the top; a man in white drapery holding a sistrum, and a swan;

also another little pillar, with a vase on it: 3. A pillar, and a globe crowned with flowers, which has a shepherd's crook on one side of it, and an eagle with a thunderbolt on the other; behind is another pillar, it represents a temple of Jupiter: 4. A basket, against which rests a spear; also a peacock: 5. A pillar; a box half open, upon which there is a white bird, and another by the side of it; 6. A tiger eating out of a cornucopia, between two little pillars: the back-ground of all is yellow.

456. Marine animals; in a black back-ground.

457. Architecture.

458. Grottesques: the back-grounds of both these are black.

459. A sea-monster, and two dolphins: the back-ground red.

460. A piece in two compartments: there is a hoop in each, upon which stands a peacock; behind is a pillar: the back-ground is white.

461. A soffit supported by a term, ending in a head armed with a helmet; a thyrsè rests against the terminus; and there is a lyre in the left hand of the figure: the back-ground is red.

462. A picture in two compartments: in the first is one, in the second two dolphins; the back-ground of one is green, of the other black.

463. Two large serpents entwined together: the back-ground is white.

464. A piece in two compartments: in the first is a winged boy hunting; in the second two boys, each driving a car with a pair of dolphins. This is engraved in *vol. i. plate xxxvii.*

465. Engraved in *vol. i. plate xxix.*

466. Engraved in *vol. i. plate xxx, xxxi, and xxxii. n. 1, 2, in plate xxxi. n. 3. in plate xxxii. and n. 4. in plate xxx.*

467. Engraved in *vol. i. n. 1, 2. in plate xxxiii. n. 3. in plate xxx. and n. 1. in plate xxxviii.*

468. Engraved in *vol. i. n. 1. in plate xxxiv. n. 2, 4. in plate xxxv. and n. 3. in plate xxxii.*

These are all winged boys at different amusements or employments.

469. A sea-horse; in a red back-ground, bordered with blue.

470. A picture in four compartments: the first represents the inside of a room, where a cock is going to peck at a garland which surrounds a stick; upon a step there is a little fountain: the other three represent boys as before; and are engraved in *vol. i. plate xxxiv. xxxvi.*

471. A picture in three compartments: in the first and third is a figure resembling Mars; in the second a woman in red drapery, with a dish of fruit; perhaps Pomona: the back-ground is blue.

472. A picture in four compartments: 1. An amazon with her bow and shield: 2. A woman in red drapery, with a cup of water in one hand, and a trumpet in the other: 3 and 4. A woman on a pedestal, holding up her vest with one hand, and having a basket of fruit in the other.

473. A piece divided longitudinally into two compartments: the lower is a garden; the upper has a large vessel, from whence rises a tree which supports a basket; from the tree issue two festoons of vine leaves with grapes, at which two goats are jumping up: the back-ground is black, terminated on the left side with a yellow border; to which a broader red one joins: the compartments are separated by a border, which is red above and yellow below. This is engraved in *vol. ii. plate xlix.*

474, 475. Each of these is a picture in four compartments, with ornaments and masks alternately uniting with each other.

476. A purple cord, about which is entwined the branch of a vine, with grapes; a cymbal hangs from the middle of the cord: the back-ground is white, bordered with green and red.

477. A whimsical picture of grotesque ornaments: the back-ground black.

478. Like, in every respect, to 476.

479. A long yellow ornament, in the middle of which are vases, tympana, cornucopiæ, volutes, and on the top a crown: the back-ground is white, with two borders; one red, the other green.

480. A picture in two compartments: in one a large round, with the bust of a woman; her head covered with a white veil, her vest red, and a basket of fruit in her hands: in the other, a view of houses, with a temple: the back-ground is blue.

481. A large mask, crowned with vine leaves; one half in a red, the other in a blue back-ground. In the latter half is a large white pigeon, on a festoon of bay.

482. Plants, with animals; in a black back-ground, in two compartments.

483. Branches of the pomegranate tree, with fruit: the back-ground blue.

484. A picture in two compartments : in one three masks ; in the other an altar, with a thyrsus resting against it, and a cock walking towards it : the back-grounds are yellow.

485. Birds, &c. : the back-ground black, in three compartments.

486. Another in three compartments : in the first and third grotesques ; in the second a landscape.

487. A picture in four compartments : in the first an architrave with a sphynx on it ; in the second the inside of a house, with a window, on which is an ear of Indian wheat, and an earthen cup : in the third a tiger : in the fourth an unnatural flower, such as is used in ornaments : the back-grounds are red.

488. A picture in five compartments ; a winged boy in each : the back-ground azure.

489. Another in three compartments : in the first and third is a winged boy : in the second a view of houses, with figures : the back-ground is blue.

490. A dark ground, bordered with red : fish are scattered about it.

491. A term supporting a portico ; in his hand is a lyre, and a staff is fastened to his middle by a green string : the back-ground is red.

492. A large curule chair, covered with red tapestry ; it has a small red cushion upon it ; a spear rests against it ; and it has a footstool, upon which a peacock is perched : the back-ground is blue. [Juno's throne.]

493. A sea-piece, exhibiting a triton with his conch ; before him a sea tiger, and behind a dolphin : the colour of the sea is blue, and it is bordered with red.

494. A picture divided into three compartments by grotesque borders : in the first and third are an Isis, with a patera in the left hand, and a fistrum in the right : in the second is a river, with a little boat in it : on one shore a garden, on the other a wood.

495. This is made up of several fragments, that have no relation to each other, and were taken from different places. Besides several ornaments in grotesque, there is an Osiris sitting on a curule chair ; he has two lotus flowers under his feet, and a serpent in his hand ; the dog Anubis faces him on a pedestal. There is also Isis, with a serpent in one hand, and a flower of the lotus in the other ; a sphynx, with the head and neck of a woman, and the body of a dog, without wings ; another Isis sitting
in

in a curule chair, with a dish in one hand; another Osiris, with one stocking white, and the other blue; he has a key in one hand, the lotus in the other, and is attended by a dog: of this deity there are figures besides, one of them has a blue face, and a patera in his hand; the other has a serpent in one hand, and a lotus flower in the other; another sphynx like the former: and lastly, an Isis sitting, with a spear in her hand; one leg is white, and the other blue.

496. A picture in six compartments: in two of them a vase, with handles and figures, tied with a red string, and a thyrsus lying across them: in each of the other four is a bird on the wing; like a swan in every respect except colour, which is white: the back-ground is white.

497. A sea-piece, with four ships. Engraved in *vol. i. plate xlv. n. 1.*

498. A piece in six compartments; the back-grounds white: in the first and sixth is a winged man: in the second a bird on a stick wreathed with leaves: in the third a tiger: in the fourth and fifth a sea bird, on a red and green festoon.

499. A picture in two compartments; with a lark in each: the back-ground blue.

500. Another in five compartments: in the first a pegasus; the back-ground black: in the second a monster, with the body of a lioness, winged, a human face bearded, with long ears: in the third a bird pecking at leaves: in the fourth a partridge pecking at a bunch of grapes: in the fifth, on a piece of architecture, a boy, terminating in an ornament, and holding in his hand a red goose: the back-grounds are red.

501. Another in three compartments; and in each a bird: the back-grounds black.

502. A peacock perched on white lattice work; in a red back-ground.

503. Four compartments; a lark in each: the back-ground blue.

504. A picture in five compartments: 1, 2. A river, with ducks swimming in it: 3. A capon; in a black back-ground, bordered with blue: 4, 5. Two tigers playing with *crotala*: the back-ground yellow, bordered with blue.

505. Two tigers and three goats, eating: the back-ground is green, with leaves and pears thrown about it.

506. Two compartments: in one are two lionesses, on an ornament of flowers; in the other is a goat: the back-ground of the first is yellow; of the second black.

507. A

507. A picture divided into three compartments by little yellow ornaments: in each of the two side ones is a bird; in the middle one a garden, surrounded with yellow trellis work; in the centre of which is a large arch, and under it a fountain; on the sides great arbours: the back-ground is black.

508. A picture in five compartments; with a rope-dancer on each, who have thyrsi in their hands; green festoons hang from the ropes, and the back-ground is black.

509. A woman crowned with ivy, and a conch in her hand: the back-ground is black.

510. Two compartments: in one a bird on some leaves; in the other a tiger eating out of a cornucopia.

511. Three compartments: in the two side ones a lamp, with several lights: in the middle one two masks of lions, and a swan: the back-ground of both these red.

512. Three compartments; in each a white medal, bordered with black: the first is a Silenus crowned with ivy, and a cup in his hand: the second is a woman playing on a tympanum: the third is a young man crowned with ivy, with a cup in his hand like the first: the back-ground is blue.

513. Fish: two large mullets, a gilt-head, a large sea-crab, a *marvizzo*, a pourcountrell, or poulp^a, a weever, and a garr-fish. This is engraved in *vol. i. plate xlv. n. 2.*

514. A large elephant; in a white back-ground.

515. A whimsical assemblage of a large bearded head; birds, &c.: the back-ground yellow.

516. Eleven fragments put together; they exhibit birds, sphynxes, masks, &c.: the back-grounds are white.

517. A picture in three compartments: in the first, between two trees, an afs moving towards a tympanum, which rests against a column: the second is a red architrave; on the *cymatium* is a winged griffon rampant, whose tail forms a volute; there is also a winged boy, with a staff in one hand and a flute in the other: in the third is a wolf among some bushes: the back-grounds are black.

^a The *polypus* of the ancients, *Sepia octopodia*; a frightful creature to look at, but still usually eaten, as of old in Italy and Greece. G.

518. A parcel of miscellaneous fragments put together.
519. Three masks, the head of a satyr, two other masks, a vase with a handle, a medusa's head, and on the sides ornaments of different colours : the back-ground is yellow.
520. Ornaments, with flowers, fruit, animals, &c. : the back-ground yellow.
521. Apples and other fruit dispersed about a green ground ; in the midst of it are the head of a woman, and a tympanum ; on one side is a goat jumping up at some twigs.
522. Several fragments : a man crowned with vine leaves, the head of an owl, the back of a woman, a medusa, a bird, a head and parts of the human body.
523. A man dancing on the tight rope ; his habit and mask are green, his cap yellow ; green festoons hang from the rope : the back-ground is black. This is engraved in *vol. iii. plate xxxii. n. 2.*
524. A mask on three steps, like those of a theatre : the back-ground blue, bordered with red.
525. An opening into a theatre, with a mask lying on the stairs.
- 526, 527, 528. Resemble the last.
529. Centaurs. Engraved in *vol. i. plate xxvi, xxvii, xxviii, xxv.*
530. A woman, habited in white and green. Engraved in *vol. i. plate xxiii.*
531. A picture in seven compartments, containing dancing figures of women. Engraved in *vol. i. plate xxii, xix, xx, xvii, xviii, xxiv, xxi.*
532. Three compartments : in two of them a triton with two dolphins ; in the third a triton going to attack a lion which is on the shore.
533. Architecture : the back-ground red.
534. A picture in two compartments ; 1. A boy playing with two pigeons : 2. A winged griffon : the back-ground red.
535. Bacchus, naked before, crowned with vine leaves, and holding a large thyrsus ; at his feet a tiger with a festoon of vine leaves about his body : Silenus is playing on the lyre ; and a satyr is emptying a cornucopia of wine upon a bunch of grapes : behind is a young woman : the back-ground is white.
536. A landscape : the back-ground blue. It is engraved in *vol. ii. plate xlv.*

1 THE TRANSLATORS PREFACE.

537. An altar with fruit on it, and a serpent winding about it: by the side of the altar stands Harpocrates, naked, with the flower of the lotus: the back-ground is white, bordered with red. It is engraved in *vol. i. plate xxxviii. n. 2.*

538. A winged victory, holding a palm-branch in one hand, and a book in the other: the back-ground white.

539. A picture in two compartments: the first green, with a mask; the second blue, with a picked fowl; both are bordered with red.

540. A picture in two compartments, both black: in the upper one is Juno in a chariot; in the lower one a green round, with a boy in it.

541. Another in four compartments; in the first and second a sphynx, on a red ornament: in the third a rope-dancer: in the fourth a bucket: the back-grounds are black.

542. Another in six compartments: 1. A white rose, in the middle of an octangular festoon of white flowers: 2, 3, 4. winged boys: 5. A purple rose, with a boy's head in the middle of it: 6. A white rose, in the midst of a white octangular festoon: the back-grounds black.

543. Another in five compartments: in the four side ones a yellow bird; the back-grounds red: in the middle one a large vase: the back-ground black.

544. Another in three compartments: the first and third engraved in *plate 1. of vol. i.*; the back-grounds black: the second represents birds; in a white back-ground.

545. Another in seven compartments; containing rope-dancers, on black back-grounds: engraved in *vol. iii. the seven last numbers of plate xxxiii.*

546. Another in three compartments, with a mullet in each: the back-grounds green.

547. A large serpent ascending a small and low altar: the back-ground white.

548. Mercury, with wings to his feet, and the *petasus*; in his right hand a purse, in his left a caduceus, and a tortoise at his feet: the back-ground white.

549. Boys. Engraved in *vol. iii. plate xxxv.*: the back-grounds black.

550. Four boys, in four compartments, like the foregoing. Engraved in *vol. iii. plate xxxiv.*

551. Three compartments, in each of which is a bird, on a festoon of myrtle.

552. Four

552. Four compartments with birds: the back-grounds of both these black.

553. A centaur playing on two flutes; in a white back-ground.

554. A picture in two compartments: in one a woman, naked from the middle upwards, downwards habited in blue, with a red upper garment thrown behind her: in the other is a winged boy, with a long sceptre in his hand.

555. Fourteen fragments: in the five first are a winged boy: in the 6th, 7th, 11th, and 12th, are a mask: in the 8th, 9th, and 10th, a whimsical bird: in the 13th the back of a human figure; and, in the 14th, Europa on the back of a sea-bull. This last is engraved in *vol. iii. plate xviii. n. 1.*: the back-grounds are black.

556. A lark among shrubs, pecking cherries: the back-ground red.

557. Five compartments; a goat in each; except in the second, which has a buck: the back-grounds white, with a red ornament round them.

558. Two griffons, on architecture.

559. A patera, and a bird like a swan, but yellow.

560. Three compartments: 1. A tiger, within a circular band of olive: 2. A griffon, on architecture, with a staff in one hand, and a patera in the other; and terminating below in a volute: the back-grounds of the first and third are white, the second is red.

561. Two tritons with a large conch, behind each is a sea-horse: there are also five dolphins: the back-ground is white, bordered with red.

562. A piece in twelve compartments: in five of them a peacock on a grotesque: in the other seven a goat, on a red ornament: the back-ground is white.

563, 564. Architecture.

565. Diana, Endymion, and Cupid: the back-ground blue. Engraved in *vol. iii. plate iii.*

566. Three compartments: in each of the two side ones a goat, on a festoon of vine: in the other a circle of leaves, within which is a mask, crowned with vine leaves: the back-grounds red.

567. Leda with the swan: the back-ground blue, bordered with red. Engraved in *vol. iii. plate ix.*

568. Architecture, with a figure; in two white compartments, exactly alike.

569. A dolphin; in a black back-ground, bordered with green.

570. A view of a bay, with a city, and human figures.

571. A view of a harbour, with buildings and vessels. Engraved in *vol. ii. plate lv. n. 1.*

572. A festoon, upon which is a bird, with red and green plumage: the back-ground is black.

573. A ground spread with white roses; from this rises a portal, on which stands a bird; from the top of the portal, on each side, is a festoon, from which hang roses: the back ground is black.

574. A piece in five compartments: a naked boy in three of them; and a Medusa in the other two: the back-ground purple.

575. A picture in two compartments: the upper one, which is largest, is white, and has a tall oak in it, with a palm on each side; at the top hangs a chest, or box, with a mask in the middle of it: the lower one is blue, and represents a landscape. These are engraved in *vol. i. plate xlix.*

576. Another in three compartments: in the first a figure, naked before, with a green vest thrown behind, in one hand the head of an animal: in the second a woman in green drapery, crowned with vine leaves: in the third a man of a fierce look, seeming by his attitude to be a wrestler.

577. Like *n. 575*, and engraved in *plate xlvi. of vol. i.*

578. Four large rounds; the back-grounds blue: in each a landscape. Engraved in *vol. ii. plate li, lii.*

579. Four more, resembling the foregoing. Engraved in *plate liii, liv. of the same volume.*

580, 581. Large masks of a bacchant crowned with vine leaves, in a yellow back-ground.

582. A woman in white drapery, crowned with oak leaves, and with an oak branch in her hand; in her vest she holds flowers and fruit: the back-ground red.

583. Hercules, resting his club against a rock: the back-ground red.

584. A comic scene, with three characters.

585. Another, one of them crowned with ivy, and playing on two flutes.

586. Bacchus and Ariadne: she is seated on a tiger, and from the middle downwards is in red drapery: in another compartment is a naked youth; in a red back-ground.

587. Two hunting pieces, on black back-grounds. Engraved in *vol. ii. plate xliii.*

588. Build-

588. Buildings by a river's side, with some human figures.

589. A picture in two compartments: in the first, a view of the sea, with buildings. Engraved in *vol. ii. plate lv. n. 2.* In the second, another water piece, with buildings.

590. A woman: the back-ground white. Engraved in *vol. ii. plate xxx. n. 1.*

591. A picture in two compartments: in the first a priest in white, crowned with bay: in the second a woman in purple drapery, with a white veil over her bosom, which reaches to the ground; with her right hand she holds a sieve upon her head, and in her left she has a vase: the back-ground is yellow.

592. A blue back-ground, with a border of red: towards the top is a large conch: there is also a priest, whose upper garment is green, and his lower red, girt with a sash; he has a *hasta pura* in his hand.

593. A winged genius, a bacchant, and a Silenus, in three compartments; the ground of which is purple. Engraved in *vol. iii. plate xx.*

594. A piece in six compartments, with houses and vessels in each: the back-grounds white.

595. A priestess and a priest. Engraved in the two lower numbers of *plate xxxiii. in vol. ii.:* the back-grounds yellow.

596. Another priestess and priest. Engraved in the upper part of the same plate.

597. Five pigmies in caricature: the back-ground blue.

598. A winged genius, naked before, and holding upon his head a basket of flowers: the back-ground black.

599. The same in almost every respect with *n. 575.*

600. A picture in two compartments, which are white: in one is a woman crowned with bay, in red and green drapery; she has in one hand an extinguished torch, in the other a shield: the second exhibits another female figure, with a staff in one hand, and a dish in the other.

601. A view of buildings, on a blue ground, in a gold border.

602. A bay, with a city in the distance, and human figures.

603. A wrestler, crowned; he has a palm branch and a shield in one hand: the back-ground is red.

604. The bust of a woman, in a large blue round, on a red back-ground; she has a staff or sceptre in one hand, and a diadem on her head.

605. A

605. A picture in two compartments; in one a naked Cupid, with a piece of green drapery on his arm, and a branch in one hand; the back-ground is black: in the other a sea-god naked, with a rudder in one hand: the back-ground white.

606. A youth naked; he has two pomegranates wrapped in a cloth, which he holds with both hands; by his side is a woman, clothed from the middle downwards in green drapery: the back-ground is yellow.

607. A mask of a satyr, crowned with vine leaves, in a yellow back-ground.

608. Two Cupids: one naked with a spear in his hand, going to strike; the other holds with both hands a green umbrella, bordered with white: the back-ground is black.

609. A piece in eight compartments: in the first and third a sacred chest hanging by a green string: in the second a round of a red colour, bordered with white, with a white flower in the middle: in the fourth a small bird on a green festoon: in the fifth and sixth a red round: in the seventh a green bird, with red wings, legs, and beak, and his head partly red and partly white: in the eighth another large round.

610. A picture in three compartments: 1. A winged genius: 2. A naked Bacchus: 3. A woman: the back-grounds black.

611. Another in four compartments: in the first, second, and fourth a naked Cupid: in the third a man in yellow drapery: the back-grounds black.

612. Another in three compartments: in the first and third a bacchant: in the second a woman almost naked: the back-grounds black.

613. Another in four: in the first and last a vase; the back-grounds black: in the second a landscape: in the third buildings by a river's side, with figures: the back-ground blue.

614. Two compartments, containing two boys.

615. A picture in four compartments; the two middle ones larger than the side ones: in the first and fourth are a naked Cupid: in the second and third a half naked woman: the back-grounds black.

616. Two compartments: in one a figure with a spear and vase: in the other a half naked figure: the back-grounds black.

617. A woman half naked: the back-ground red.

618. A sea dragon.

619. A grotesque. The back-grounds of both these black.

620. Seven

620. Seven compartments, all white: in three of them a vase; in two a helmet; and in the two last a helmet and a horn.

621. Three boys in three different compartments: the back-grounds of the first and last red, of the second black.

622. Two winged boys, in two separate compartments, which are red.

623. Two compartments, with a boy in each: the back-grounds red.

624. A soldier with a spear: the back-ground yellow.

625. A woman in red drapery.

626. A man in purple drapery.

627. Two compartments; a naked man in each, holding a drinking horn. The back-grounds of this and the two former yellow.

628. Two compartments, a winged genius in each: the back-grounds black.

629. A picture in four compartments: in the first a naked boy: in the second Hymen: in the third and fourth two swans on a blue globe: the back-grounds red.

630. Another in five compartments: in the first a sphynx: in the second a mask; the back-grounds yellow: in the third a staff by the side of a vase; the back-ground white: in the fourth a dolphin; the back-ground blue: in the fifth a large mask of a lion; the back-ground black.

631. A round, in which is a vast building in the middle of water.

632. A figure with a lance, in a yellow back-ground.

633. A winged genius, in a red back-ground.

634. Three compartments, all yellow: in the first an eagle turned towards a globe, against which rests a spear: in the middle one a ram, with a helmet behind him, and a staff: and in the third a chariot with a vase on it, drawn by two sphynxes.

635. Fish; in a white back-ground, bordered with red.

636. A fragment of architecture.

637. Four compartments, with a large sea-bird in each flying: the back-ground white.

638. A car laden with implements of war, and drawn by two griffons: the back-ground blue.

639. A woman in red and green drapery; she is running, and holds a basket of fruit: the back-ground is red.

640, 641. Like the foregoing.

642. A round, in which is a sea goddess on a dolphin: the back-ground red.

643. A view of a great portico and other buildings: the back-ground black.

644. Isis with the lotus flower on her head, canopus in one hand, and a sceptre in the other; she is on a pedestal in a red ground: under the pedestal is a sphynx, in a blue ground.

645. Architecture, like that in *n.* 636.

646. Two compartments; in both of them a festoon, with a white turtle-dove on each: the back-grounds are red.

647. Two compartments; in each of them a dolphin: the back-grounds red.

648. A view of houses in a round: the back-ground yellow.

649. Two standing figures, on a white back-ground: the first is a woman in purple drapery, with a veil of the same colour; she is crowned with ivy, and holds a basket filled with leaves in both hands: the other is a man, naked before; in his right hand he has a basket full of those cakes which were offered to the gods, in his left an olive bough.

650. Two women standing upright; in a white back-ground. Engraved in *vol.* ii. *plate* xxix.

651. A standing figure, with the head covered and wrapped in a purple mantle. Two other compartments are joined to this; in one of which is a man sitting, in the other two swans: the back-grounds are white.

652. Two figures standing, in two distinct compartments; which are white, with a blue border. Engraved in *vol.* ii. *plate* xxxii.

653. Two hermaphrodites, in distinct compartments; the drapery is thrown behind them; the colour of one blue, of the other red; each has a thyrsus in the right hand: the back-ground is white, with a red border.

654. A man in profile; below is a flying swan: the back-ground is white.

655. In a white back-ground two men are sitting looking at each other; both have a basin in the left hand, and with the right are pouring some liquor out of a pitcher into the basin: behind the right hand figure is a woman, upon a black ground, which serves for a pedestal; upon which is painted a goat.

656. An oak branch; in a black back-ground.

657. A grotto, within which a naked man is sitting on a bed; a woman is embracing him.

658. Two compartments, both red: in one a flying swan and a peacock; in the other a naked genius.

659. A woman sitting: the back-ground black.

660. Two compartments, divided by a white band, and bordered with red. In the uppermost is a landscape: in the lower one, a continued wall, with a window in it.

661. A woman, with white drapery over her shoulders reaching to her middle; her arms and the rest of her body are in green drapery; she has a dish in her hand: the back-ground is white.

662. A woman sitting; her air is serious; one hand rests on a rock, and with the other she holds a mirror on her knee; in which she appears with her head inverted: the back-ground is red.

663. Three compartments, all white: in one of them a woman standing upright: in the two others a naked Cupid.

664. An old man of a venerable aspect, crowned with ivy, sitting.

665. Three compartments: in the first and second two masks; and in the third a tiger: the back-grounds of this and the former are white.

666. A trophy, on one side of which is victory, on the other a Roman general: the back-ground is blue. It is engraved in *vol. iii. plate xxxix.*

667. A woman on a sea-horse; she is playing on the lyre: the back-ground is black.

668. Four rounds, in a purple back-ground; representing landscapes.

669. A mask; in a black back-ground.

670. Five rounds, exhibiting sea views.

671. A garland, with a small bird in the middle: the back-ground is red.

672. Another, with a stag in the middle.

673. Another, with a hind.

674. A large lantern on a pillar; at the foot of which are birds and fruit: the back-ground lead colour.

675. A large river, with a bridge over it; men and animals are upon it; and on each side are buildings and statues.

676. A dish of fruit, a peacock, and a bunch of grapes: the back-grounds of this and the last blue.

677. View of a lake: on a rock sits a woman with a helmet on her head; at her right hand stands a soldier, with some long darts on his shoulder: there is also a man getting up from the ground: in the distance is a sitting figure pointing out the three others to one who is with him: on the other side is a building, and two cows.

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678. Three compartments: in the upper one a sea-piece, with buildings on the shore: in the second and third the inside of a house, with two windows; on which is fruit, fish, &c.

679. A man, naked and sitting; he has a helmet on his head, a spear in one hand, and a shield in the other.

680. A woman clothed; she stands upright, has a crown on her head, and another in her hand.

681, 682. Like *n.* 679.

683. A woman sitting, and naked from the middle upwards; she has a tympanum in her left hand: the back-grounds of all these are white.

684. Quails, in a black back-ground.

685. Two compartments: in one flowers, with a little insect flying about them: in the other small birds: the back-grounds are black.

686. A garden, with trellis work, arbours, a fountain, birds, and rows of trees.

687. A quail and two partridges, on a black back-ground. Engraved in *vol. ii. plate xxiv.*

688. Two compartments; both black, bordered with red; in each two dolphins:

689. A portrait of a woman, on a black ground.

690. A kite embowelling a bird, and a jay looking on.

691. A pair of turtles carefing.

692. Another pair pecking at some twigs.

693. A thrush pecking at a juniper tree. All these back-grounds are black.

694. Two birds among flowers: the back-ground blue.

695. Two pieces; a little bird in each. Engraved in *vol. ii. plate xxiv.*

696. Fruit.

697. Two pieces of birds. These and the last are on black back-grounds.

698. A sea-piece, with vessels which have fifty oars in one rank only. This and the two former are engraved in *vol. i. plate xlvi.*

699. Two genii, in two white compartments.

700. Six compartments, all black: in five of them are masks, in the sixth a bird.

701. Masks, &c.

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702. Three compartments, all red : in two of them a peacock perched on a bough ; in the third a pedestal supported by three sphynxes.

703. Three compartments : the first black, with two masks in it ; the second is blue, with a goat in it ; the third is like the first.

704. Four compartments : in the first and last a stag ; in the second and third a swan.

705. Two red compartments : in each of them a vessel with a pine cone in it.

706. Two black compartments, with a peacock in each.

707. A small bird, in a black back-ground.

708. A blue round, bordered with white, in a red back-ground ; a bust, with a circle of jewels round the head.

709. Hymen, in a yellow back-ground.

710. A landscape.

711. A goat, in a black back-ground.

712. Two cocks, in a purple back-ground.

713. A landscape.

714. A tiger, and two stumps of trees : the back-ground red.

715. A mask, with long strait ears ; between the teeth a long and large red ring hanging down : the back-ground yellow.

716, 717. Ducks and other birds, in a purple back-ground.

718. An ornament.

719. Two goats tied on a pedestal : the back-ground is yellow, with a green border.

720. Two compartments, both black ; in each of them a white bird.

721. Three griffons : they are green, and the back-ground is red.

722. A swan, in a black round ; on a yellow back-ground.

723. A yellow ground.

724. Two peacocks. Engraved at the bottom of *plate xliv. in vol. i.*

725. A landscape, in a blue round ; on a purple back-ground.

726. Some very rude figures of men, with branches of a tree, which are yellow : the back-ground is black. This is a piece of great antiquity.

727, 728. Landscapes.

729. A picture in six black compartments : in the three first a yellow dolphin ; in the two next a swan ; and in the sixth a white round.

730. A mask, in a black round, bordered with yellow ; on a black back-ground.

731. A mask, in a purple square, bordered with yellow; above it some scrolls; and over these a crown: there are also two winged genii.

732. Architecture, on a blue back-ground.

733. A picture whose back-ground is white, bordered with purple: at the top is a green festoon, extending across the whole piece. In the middle is a low column, about which a large green serpent is entwined. On the right is a man in red drapery, crowned with leaves; a bucket in one hand and a branch of olive, with the other he holds a stag in the air, and is dancing before the serpent. On the left is another man like him.

734. Four hippogriffs.

735. Five nymphs. Engraved in *plate i. vol. i.* The inscription and the names are not the same in the catalogue as in the print. The inscription runs thus in the catalogue: ΑΛΕΞΑΝΔΡΟΣ ΑΘΗΝΑΙΟΣ ΕΓΡΑΥΕΝ; the names are ΛΑΤΩ, ΝΙΟΒΗ, ΦΟΙΒΗ, ΑΓΑΛΛΙΑ and ΔΙΑΝΕΙΡΑ.

736. A woman holding a horse by the bridle, and seeming to threaten an old man who is sitting with a child in his arms; behind him is another woman, and an oak tree behind her: between the two groups is a pillar on a pedestal, and a lamp-stand on the top of it. This is engraved in *vol. i. plate iii.*

737. Hippodamia, and Theseus taking a centaur by the hair. Engraved in *plate ii. of vol. i.*

738. Three *præficæ*, or hired mourners. Engraved in *vol. i. plate iv.* The four last are sketches upon marble.

Great additions have been made to the King's Museum at Portici since this catalogue was published. But as we could at most give an imperfect account of them, we thought it best to stop here; especially as the reader will by this time have acquired as good an idea of the Herculaneum paintings as such a catalogue can convey.

The STATUES, BUSTS, &c.

1. A woman of an advanced age, in white marble, six feet three inches high; with this inscription:

ΚΙΡΙΑΕ. Α. Φ. ΑΡΚΑΒ.
ΜΑΤΡΙ. ΒΑΛΒΙ.
D. D.

2. A

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2. A young Tiberius : his head is covered with the *toga*, and the sandals are tied with only one thong across the instep : height six feet eight inches.

3. Vespasian : the same height.

4. Galba.

5. A young woman.

6. An old woman clothed after the Grecian manner. These are all of bronze ; and six feet eight inches high.

7. A woman, whose head is wrapt in her *palla*, from whence only half her right hand is seen ; her feet are naked : height six feet ten inches.

8. A woman in a rich tunic, and over it a short *palla*, after the Greek fashion ; the feet naked : the style of the whole is Grecian.

9. Another like the last. The height of these is five feet six inches.

10. A young woman wrapt in her *palla*, which she holds up with her left hand ; under it appears a rich tunic : her right is out of the drapery, and her feet are naked.

11. A woman in a rich tunic, falling down to her naked feet ; she holds one border of her *palla* with her right hand. The height of these two is six feet three inches.

12. A Grecian Pallas, with a helmet of exquisite workmanship : her *aegis* is upon her left arm, and is fastened to her neck ; her right arm is raised to throw a javelin : height somewhat above six feet. These are all of white marble.

13. Vertumnus crowned with ears of corn, naked before : he stands by the trunk of a tree, and has a dog by him : height five feet eight inches.

14. Ptolomy Soter, the second of that name ; and Cleopatra, third daughter of Ptolomy Philometor, the aunt and wife of the former : they are embracing : height four feet five inches.

15. A Bacchus naked, except that the skin of a tiger is thrown across his shoulders ; he has a goblet in his hand, and stands by the trunk of a tree covered with vine leaves : it is of white marble ; and is five feet ten inches high.

16. A Sibyl, in white marble ; five feet five inches high : her hair is dishevelled ; she has a broad girdle, and a roll in her hand.

17. A Serapis, sitting with a *hasta pura*, the modius with a vast quantity of hair on his head, and one hand on the head of a Cerberus : height three feet and half. This was found at Pozzuolo.

18. A Sibyl; the drapery reaches to her feet: she has a laughing countenance, and holds a roll in her right hand: height six feet three inches.

19. A young Augustus by the stump of a tree, quite naked, except a piece of drapery on his left shoulder: five feet eight inches high.

20. A woman, covered all but her left breast with a tunic only; perhaps a Venus: height five feet three inches.

21. A woman, naked, except a piece of drapery wound round her middle; she has a *mitra* on her head adorned with jewels, and a vast cawl: she leans hard on a pillar: height four feet one inch.

22. A *Gallus*, or priest of Cybele, with the Phrygian bonnet, and a *simpulum* in one hand.

23. A woman, with a pensive countenance, and a roll in one hand: height five feet five inches.

24. A young man, naked, standing by the stump of a tree: height five feet five inches.

25. A Roman senator in his *toga*, and a roll in his left hand: height seven feet three inches. All these are of white marble.

26. A Claudius, naked, with a *basta pura*: height seven feet and an half.

27. Augustus in a *toga*; he holds a *basta pura* in his left hand, and grasps a *perizonium* with the right: height seven feet and an half. These are of bronze.

28, 29. Two female figures, clothed only in the tunic before, the *palla* being thrown behind; they have the *reticulum*, or cawl: height five feet five inches.

30—36. Senators of different ages, with the *toga*; the tunic reaches only to the middle of the right arm; they have a roll in one hand: their height is six feet eight inches; and they were found in the theatre. These, and the two former, are of white marble.

37. A drunken faun, stretched upon a wine bag. It is of metal, and of exquisite workmanship.

38. A man, with his head wrapped in his *toga*: height six feet eight inches. Grecian marble.

39. A woman, with her head covered: of the same height. Bronze.

40. A woman, with her hair hanging down, and tied at the end; she is dressed after the Grecian fashion: one hand is raised, and with the other she holds up her tunic, like a dancer: height five feet.

41. Another,

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41. Another, in a Grecian dress, with a diadem: height five feet three inches.

42. Another, in the same dress; her hair is bound with a ribband, and tied in a knot behind. These are all of bronze.

43. A young wrestler, in metal. These are of the same height with n. 41.

44. A naked child, in white marble: ten inches high.

45. A naked woman, by the stump of a tree, upon which are her cloaths; her hair is in rolls about her head: it is of Grecian marble, and eighteen inches high.

46. A young man sitting on a rock and fishing; he is almost naked, having only a *penula* thrown over his shoulders, and a *petasus* on his head; he has a fish in one hand, and there is a basket of fish by his side: there is a hole under his feet, which shows that the group belonged to a fountain. It is of white marble, and the height is seventeen inches.

47. Another group of white marble, serving for the same purpose: an old bearded faun, crowned with ivy, stands upright resting on a wine bag, which is placed on a kind of pedestal; in one hand he has a shell, which has a hole through it: height two feet three inches.

48. A Venus, naked from the loins upwards; she is putting her hair in order: this is of white marble, and is two feet six inches high.

49. Apollo in the character of a shepherd; his hair is elegant, he is naked before, and stands by a little pillar: Grecian marble, two feet eight inches high.

50. A naked Venus; her hair is tied on the top of her head, and she stands by a sea-monster, on whose tail sits Cupid, without wings: Grecian marble, two feet five inches high.

51. A woman, with the *palla* and *reticulum*: white marble; height one foot ten inches.

52. An old man with a long beard, naked: Grecian marble; two feet six inches high.

53. A woman, naked before down to the waist; she presses with her right hand upon the trunk of a tree. It is of Grecian marble, and is one foot nine inches high.

54. A Bacchus in a short tunic, a drinking vessel in his right hand, and a patera in his left; he has goat's horns, is crowned with ivy leaves and berries,

berries, besides a diadem; he has half-boots. It is of bronze, with a pedestal, ten inches high.

55. A Mercury, with only the *penula* fastened on the right shoulder with a *fibula*; he has a winged *petasus*, and wings to his buskins.

56. A Jupiter, with only a small piece of drapery hanging from his left shoulder; he holds a patera, and in his right hand, which is raised, there has been a *hasta pura*, which is now lost; he has a long beard, and his hair is parted and curled. These are six inches high.

57. Another: this has thunder in the right hand, is crowned with beech, and has shoes on his feet: it is only four inches and an half high.

58. A fortune, in an attitude of flying, resting only with the extremities of the feet on the pedestal: she is dressed in a tunic, which reaches to her feet, and over that is a palla reaching to her knees; she holds up a cornucopia in both hands: height nine inches.

59. A Diana, in a short habit, with the skin of a wolf over her shoulders; she wears a belt, and has a bow in her left hand: it is fourteen inches and a half high.

60. A young Mercury, naked; he has neither wings nor buskins; there is part of a purse remaining in his right hand, the rest is broken and lost: it is a foot high.

61. A fortune on a globe, habited in the Grecian fashion, with a tunic reaching down to her feet, and over that a palla reaching to her girdle, which has a double border of silver; with her left hand she holds up her tunic, and with the right the border of her palla: one foot eight inches high. These are all on pedestals.

62. *Fortitudo militaris*, with only a piece of drapery hanging behind over the left shoulder, and coming down over the right thigh; she has a belt over the right shoulder, a necklace, and on the right arm a bracelet; her left arm is covered by a trophy: it is ten inches high.

63. A faun with short horns, naked before, and with a rustic cloak hanging behind; his hair is bound with a fillet, and one foot is set up on a little rock: it is one foot two inches high.

64. A Mercury on a pedestal, his *penula* is fastened on his right shoulder, and hanging down on his left side, leaves his body almost naked; his *petasus* and buskins are winged, and he holds a purse: it is six inches high.

65. Another, five inches and a half high: the *petasus* is winged, but he has no buskins; the purse is in his left hand, and the *penula* hangs from the right shoulder to his mid leg.

66. Another, like the last, and of the same height; the *penula* hanging to his knees.

67. A figure in a *toga*, with the head covered: pedestal and all only three inches high; it is in bad preservation.

68. Another Mercury: the purse is in his right hand, the *caduceus* is in his left, and lays over his shoulder: three inches high.

69. A naked Venus: at her right side stands a vase, on which her cloaths are laid: the height eight inches and a half.

70. Another Mercury, like *n.* 68.: height three inches and a half.

71, 72. Cupbearers, crowned with leaves; a cup in the right hand, and a *patera* in the left; the legs are naked, the body is covered with a tunic.

73. A Mercury, as before: height five inches and a half.

74. A Hercules, naked, and crowned with poplar; he is drinking out of a *cantharus*, which he holds in his right hand; and his club is in his left: the height, taking in the pedestal, is four inches and a half.

75. Another cup-bearer.

76. Another Hercules, in every respect like *n.* 74, only that is but four inches in height.

77. An Autumnus, winged and naked: in his right hand a bunch of grapes, in his left a hare: height five inches, with the pedestal eleven inches.

78. A Hercules, bearded and naked; in his right hand a club, in his left the apples of the Hesperides: height seven inches.

79. A cup-bearer, walking hastily; he has a great head of hair, a drinking vessel in his right hand, and a *patera* in his left: height five inches and a half.

80. A soldier, with a Grecian helmet, and a breast-plate with Grecian ornaments; he is in the attitude of throwing a javelin: his feet have the military shoes, but his legs and arms are naked: height five inches and a half.

81. A fortune, with a tunic girt below the breasts, and a *palla*: She has a *mitella* on her head, a *patera* and a *cornucopia* in her right hand: height seven inches.

82. A faun, naked, with a beard, long ears, and a tail; he has a wreath of pine and ivy on his head, silver eyes, and is playing on a pipe: height thirteen inches.

83. A Diana, in the character of a huntress, with a tunic, palla, and belt: with her right hand she is taking an arrow out of a quiver, which hangs behind her, and in her left she holds a bow; she has half boots on her legs: height five inches and a half.

84. A faun, sitting with his knees up to his chin; he has a great beard, long ears, and a vast head of hair: height three inches.

85. An Esculapius: his tunic reaches down to his feet, but does not cover his arms; at his left hand is the staff, with a serpent twined about it, and in his right is a *patera*: height five inches and a half.

86. A dancing faun: he has a tail, and in his hand a long *thyrsus*: height ten inches.

87. A Hercules, like *n.* 78.: a lion's skin hangs over his left arm: height seven inches and a half.

88. A figure resembling a faun, kneeling, with his hands resting on his knees; he has a lion's skin about his body, and his hair is dishevelled; on his head is a pedestal, so that he seems to have been intended for a support to something: height ten inches.

89. A gladiator: his arms are naked, but he has that kind of buskin on his legs which the Samnite gladiators wore: height five inches and a half.

90. A Minerva, with a lofty crest; she has on a long tunic, with the *aegis* on her breast; a *patera* with an owl on it is in her right, and in her left she held a spear, which is now lost: height seven inches.

91. A Harpocrates, naked and winged; he holds the fore-finger of his right hand to his mouth, and his left rests on the trunk of a tree, upon which is an *Ibis*; he has the lotus flower on his head: height seven inches.

92. A *Victimarius*, with the knife in his hand, driving a hog to be sacrificed to the Penates: height three inches and a half.

93. Venus, naked down to the waist, from whence a tunic falls down, and covers her feet; she has a mitella on her head, and with both her hands is putting her hair in order, which hangs down behind: height six inches.

94. A Minerva, like *n.* 90.: height eleven inches.

95. Another: five inches high.

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96, 97. Fortune, with a *modius* on her head, in manner of a *tutulus*; she has a rudder in her right hand, and a cornucopia in her left; her tunic reaches to her feet. These two are four inches high: and on the pedestal of the latter is this inscription: C. PHILEMONIS. SECV. MAG.

98. A Minerva, see *n.* 90.; her right arm is wanting: height five inches.

99. An Egyptian Fortune, veiled; the lotus on her head, the rudder in her right hand, and a cornucopia in her left: six inches high.

100—104. Statues of Fortune: from five to eight inches high.

105. An Olympian Jupiter, naked, with a *hasta pura* in his left hand, and his right set against his side; he has a thick curling beard: height ten inches.

106. A Minerva, in a tunic and *palla*, with the *aegis* and *mitella*; in the right hand is a *paterna*, and in the left a lance: seven inches high.

107. A Mercury, with a winged *petasus*; the *penula* over his shoulders, and a purse in his left hand; he has no buskins: seven inches high.

108. Another, with a caduceus in his left hand: height five inches.

109. A cup-bearer, crowned with bay; a drinking horn in his right hand, and another drinking vessel in his left: five inches high.

110. A servant: his tunic reaches to his knees, over that is a mantle, which comes down to his middle; he has a *paterna* in his right hand: height six inches.

111. A figure, naked, except a skin which hangs down his back: it is in bad preservation, and is six inches high.

112. A virtue, in a modest attitude, covered with drapery, except the legs: five inches high.

113. An Atys, with the Phrygian bonnet, standing on the top of a mask, which represents a bearded old man: it is eleven inches high.

114. A Circensian horse, running; he has a collar, and upon his chest a piece of harness in form of a cross, which passes between his fore legs; length six inches.

115. A Mercury, exactly like *n.* 108, only that it is nine inches high.

116. A Pomona with fruit, naked: height three inches.

117, 118. A naked boy, by a pedestal with a vase on it, on which he lays his right hand: height twenty-one inches.

119. A naked Venus, with a fascia over her breasts: six inches high.

120. A naked dwarf dancing: seven inches high.

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121. A horse, like *n.* 114.: length seven inches.

122—126. Horses with riders on them: length from five to eight inches.

127. A Fortune, winged, habited after the Greek fashion; she is raising herself on a globe, and is going to fly: seven inches high.

128. A wrestler, with nothing on but a penula: five inches high.

129. A dancer, with buskins, and a tunic reaching to his knees; over which is another, embroidered, and coming down only to his middle: he is standing on his toes, as if going to take a jump: height eleven inches.

130. An old man: five inches high.

131. A naked boy: four inches high.

132. A figure, seeming to be one of those which were placed upon sepulchres: two inches high.

133. A naked figure, with a skin upon the arm: height four inches.

134. A Mercury, with a purse in his right hand, and a *caduceus* in his left: three inches high.

135, 136. Gladiators, naked: five inches high.

137. A Mercury, with a winged *petasus*, and a *penula*: three inches high.

138. A Hercules, crowned with poplar, and with his club: three inches high.

139. A Hymen, winged, with a lighted torch: two inches high.

140. A cup-bearer: three inches high.

141. A horse, in a cumbent posture: three inches long.

142. A Diana: she is in a tunic, reaching to her knees; over it is a *palla* down to her middle; her left breast is naked; she has her quiver over her shoulders, a bow in her left hand, and buskins on her legs.

143. Another, with a *mitella*, clothed like the preceding. These are both six inches high.

144. A man covering his head with his *toga*; he has a roll in his left hand: height seven inches.

145. A Hercules, with the lion's skin: of the same height.

146. A Jupiter, with his thunder.

147. Another, naked. Both two inches high.

148, 149. Two boys, naked: the first has a dolphin under his right, the second under his left arm: nine inches high.

150. A young man, naked : twenty inches high.

151. A *Lar*, crowned with bay; a *fitula* in one hand, and a branch in the other : nine inches high.

152. Livia, in the character of Juno.

153. A Hercules, with the lion's skin over his left shoulder, and the club in his left hand; he has silver eyes : height twenty-seven inches.

154. A Mercury, naked, with wings only to his feet : height thirty-three inches.

155. Germanicus : his head is naked, and his hair frizled; he has on the military cloak.

156. A naked boy, standing by a pillar : height twenty inches.

157. An Apollo, covered only from the waist to the mid leg : twenty-eight inches high.

158. A naked boy, with a *tibia* in his left hand : twenty-two inches high.

159. The goddess *Roma*, on horse-back, with a helmet and a short tunic : the whole height twenty-one inches; length of the horse seventeen inches.

All these statues are of *metal*.

160. A fine equestrian statue of *Marcus Nonius Balbus* the son, consecrated to him by the citizens of *Herculaneum*. It is of white statuary marble. It is etched by *M. Bellicard*, *pl.* xxiv, xxv. : and there is a description and critique upon it by *M. Cochin*, *p.* 46. : height of the horse five feet ten inches. With it was found this inscription :

M. NONIO. M. F.
BALBO. PR. PRO. COS.
HERCVLANENSES.

161. Another, companion to the former, dedicated to *Marcus Nonius Balbus* the father; with this inscription :

M. NONIO. M. F. BALBO
PATRI
D. D.

162. The goddess *Roma*, a colossal statue of white marble : ten feet ten inches high.

163. A wrestler, of metal : ten inches high.

164. A woman, of white marble.

165, 166. Busts of boys, in white marble.

167. Bust

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167. Bust of *Caius Numonius*.
 168. Bust of a middle-aged man, in metal.
 169. Bust of a philosopher, in marble.
 170. Marble bust of a woman; this was found in a sepulchre: where was also the following inscription:

ANTEROS. L. HERACLEO. SVMMAR.
 MAG.

LARIB. ET. FAMIL. D. D.

- 171—174. Busts of men: the two first marble, the others bronze.
 175. Statue of *Titus*: seven feet three inches high.
 176, 177. Heads of women, in white marble.
 178. A satyr, horned.
 179. A young man.
 180. A young Augustus.
 181, 182, 183. Busts, of metal; as are the foregoing.
 184, 185, 186. Masks, of metal.
 187. A satyr, of metal.
 188. Julia, daughter of Augustus; a metal bust.
 189. Bacchus.
 190, 191, 192. Silenus.
 193. A faun.
 194—197. Busts, of metal; as are the preceding.
 198. Zeno.
 199. Epicurus.
 200. Ermarchus son of Agemarchus, Epicurus's successor in his school. These three have their names upon the pedestals; and are metal busts.
 201—213. Metal rounds, with busts in basso relievo: they were pieces of ornament.
 214. A statue, in white marble, of a woman: seven feet high.
 215, 216. Heads of philosophers, in metal.
 217. A bust of Aristippus.
 218. A Roman lady.
 219. A young Roman: both metal busts. On the breast of this are these words:

ΑΠΟΛΛΩΝΙΟΣ ΑΡΧΗΟΥ ΑΘΗΝΑΙΟΣ ΕΠΟΗΣΕ.

220. Seneca.
 221. Caius Cæsar, son of Agrippa and Julia.

222. Lucius Cæsar, his brother.
 223. A barbarian king.
 224. Ptolomy Soter.
 225. Ptolomy Philometor.
 226. A philosopher.
 227. A middle-aged man.
 228. An unknown Person.
 These are all metal busts.
 229. A marble bust.
 230. A head, in marble.
 231, 232. Two Januses, in marble.
 233, 234. Heads of Terms, in marble.
 235—238. Rabbits, in marble.
 239. A satyr, in marble.
 240. A marble bust of a bacchant.
 241. Pallas.
 242. Silenus.
 243. A woman.
 244. Jupiter. These are heads in marble.
 245. A bust of Venus, in marble.
 246, 247. Naked Venuses.
 248. A lion's head, in chalk.
 249. A profile of a person unknown.
 250—270. Masks, in plaster.
 271. A gorgon's head, in chalk.
 272. A colossal statue; ten feet six inches high; naked before.
 273. A young colossal Bacchus, bearded, crowned with ivy, and clothed with a tiger's skin: nine feet two inches high.
 274—278. Statues of senators: 1. six feet eight inches: 2. six feet three inches: 3. five feet ten inches; 5. five feet two inches high.
 279. A *Herm-Heracles*, or Term, of white marble, representing Hercules.
 280—312. Terms, chiefly in white marble.
 313. A bust of Pallas, in Grecian marble.
 314, 315. Busts of Jupiter, in Grecian marble.
 316. A Jupiter Ammon.
 317. An old head of a Roman.

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318. A head of an old woman.
- 319, 320. Heads of Terms, representing Bacchus. These are all in Grecian marble.
321. The head of a Term, in red marble; it represents a woman.
322. The head of a woman, in white marble; it belonged to a statue.
323. The head of a Term, in white marble; representing Bacchus.
324. A head, crowned with towers; probably representing Herculaneum.
325. Three legs of a table, all alike, and twenty-two inches high: they consist of winged boys, with a small pillar rising from between their wings; they hold a shell in their hands, and terminate in a lion's foot.
326. A term, the head represents an old man.
327. A man's head.
328. A marble head of Pyrrhus.
329. A leg of a table, near three feet high: a lion's head supports a pedestal, and terminates in a claw of the same animal.
- 330, 331, 332. Heads of unknown personages, in marble.
333. A round, of white marble; ten inches in diameter: on one side is a bas-relief of a sacrifice to Bacchus; on the other, a satyr playing on two flutes, before him is an altar.
334. Another: on one side a winged boy on a dolphin, playing on two pipes; on the other side, a large sea snake.
335. Half another: with a satyr on each side.
- 336, 337. Others.
- 338, 339. Oblongs, with bas-reliefs on them.
- 340, 341. Heads of Terms, in white marble.
342. A round marble table: twenty inches in diameter, and three feet high: an Isis serves for the leg of it.
343. A metal bust, resembling Domitian.
344. A bas-relief in stucco: seven feet high, and five feet wide: it represents a vestibule of the Corinthian order, under which is a man naked.
345. Another, in white marble: three feet nine inches high; twenty-six inches wide: it is a bacchant.
346. A satyr, with a goat.
347. An ancient Bacchus, crowned with ivy leaves and berries; he is sitting, and with his left arm embraces a tiger: about twenty inches high.
348. A

348. A young fatyr, horned.

349. A young man.

350. A fatyr like the former, except that this has silver eyes, and is placed on a pedestal: they are both 20 inches high.

The vases, pateræ, ollæ, cacabi, &c. that is, the articles belonging to the *Res vasaria*, amount to 915. Of these 54 are silver, 532 of a baser metal, 136 of glass, and the rest of earth.

Tripods, 24.

Lamps, 163.

Lamp-stands, 40.

Miscellaneous articles, 732.

Many of these belong to the foregoing heads; but either not being distinguished in time, or else being found too late to be inserted in their proper places, are put together at the end of the volume. Besides these, there are altars, censers, and a great variety of instruments for sacrifice: upwards of 300 hinges for doors, of different sorts: keys, weights, shields, amulets, chirurgical instruments: wheat, dates, and other sorts of fruit, and bread, all charred: fibulæ, golden bracelets, ear-rings, and rings set with jewels of different kinds: medals, intaglios and cameos in great abundance: upwards of thirty inscriptions, one of them round an altar, Tuscan. Mosaic pavements, one of which was the floor to a library, furnished with presses containing 337 volumes.

ΑΛΕΞΑΝΔΡΟΣ
ΑΘΗΝΑΙΟΣ
ΕΓΡΑΦΕΝ

ΛΗΤΩ

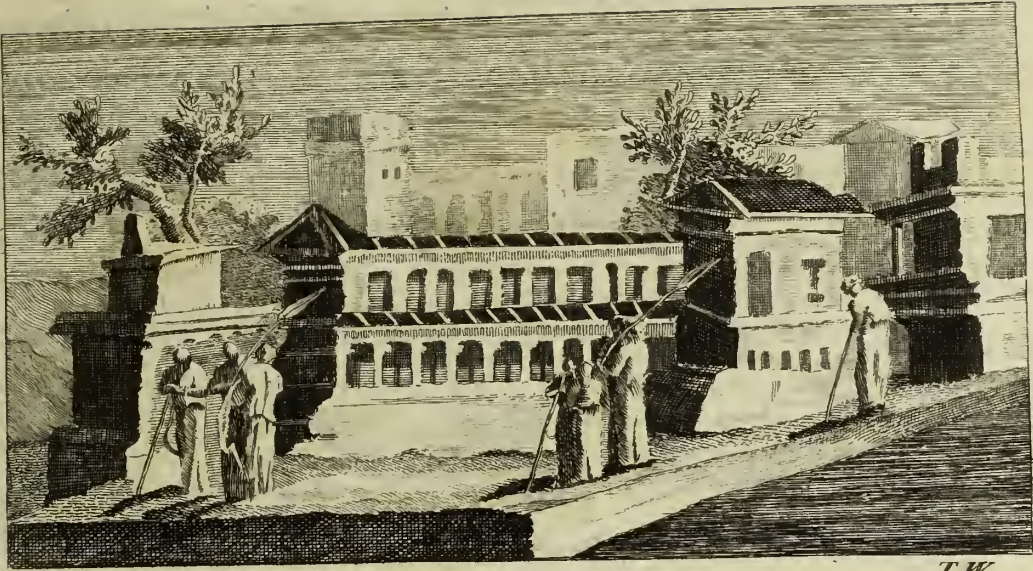
ΝΙΟΒΗ

ΦΟΙΒΗ

ΑΓΛΑΙΗ

ΙΛΕΑΙΡΑ





T.W.

P L A T E I. [1]

OUT of the four *Monochromi* [2] upon marble, most perfect in their kind [3], and inestimable for their singularity [4],

[1] Catalogue, n. 735.

[2] So the ancients called pictures of one colour only, *Pliny xxxv. 3.* And in the *Monochromi* they generally made use of Vermilion. “Cinnabari Veteres, quæ etiam nunc vocant Monochromata, pingebant.” *Pliny xxxiii. 7.* These pieces seem to be of that colour.

[3] Although Painting in one colour belongs rather to the rude beginnings of the Art, yet in the summit of its perfection the greatest Masters have sometimes made use of this manner. *Quintilian Inst. xii. 10.* affirms that *Polygnotus* did it. And *Pliny xxxv. 9.* writes of *Zeuxis*: “Pinxit et Monochromata ex Albo.” This manner was in use under the Emperours, as *Pliny* attests of his own times, xxxv. 3. Our Painter was so well satisfied with this piece, that he has not scrupled to affix his name.

[4] These, for aught we can learn, are the first ancient Paintings upon Marble that have appeared; it having been till now a controverted point whether the Ancients

(which it was thought proper should precede [5] the rest, in this exhibition of the paintings of the Royal Museum) the first place is assigned to this; which besides its being discovered before the others [6], receives an additional value from the names of the Painter [7] and of the figures [8] which remain legible.

In these words—*painted by Alexander of Athens* [9] we have the Name [10] and Country of the Artist; and something may be pronounced with regard to the Age in which he lived, it being manifest from the Form of the Greek Characters [11], that it must have been some time before the Christian Era.

practised this art, or even understood it. The *Lapidem pingere* of Pliny xxxv. 1. is quite another thing. The art of veining Marble so as to appear like a Painting, is very different from painting upon Marble.

[5] The simplicity of Colouring, together with the dryness of Manner in these pieces, has raised some doubts whether they were *Drawings* or *Chiarioscuro*, and whether they deserved to be ranked among perfect Paintings.

[6] Dug up at Resina on the 24th of May, 1746.

[7] In Sculptures it is not common to find the Name of the Artist. Among the painted Vases, one alone has fallen within our notice, with the Name of the Painter: not one of the Stucco-pieces, as far as is yet known.

[8] It was customary with the ancient Painters to affix names to the persons whom they painted: And *Pausanias* x. 25. observes of *Polygnotus* that he feigned names to some of the persons in his Pictures.

[9] ΑΛΕΞΑΝΔΡΟΣ ΑΘΗΝΑΙΟΣ ΕΓΡΑΦΕΝ. *Pliny*, in the dedication of his Natural History to the Emperour Titus, says, that it was a custom among the ancient Painters and Sculptors to put the Inscriptions of their most finished Pieces in the imperfect Tense, thus: *Apelles*, or *Polycletus faciebat*; as if they would have it understood that those Pieces were only begun, and not completed: so that they who were inclined to judge of them with severity, might be restrained from criticising any one who being prevented by death might not have it in his power to correct them: and concludes: “Tria, non amplius, ut opinor, absolute quae traduntur in scripta: ILLE FECIT.” But *Phidias* under the famous Statue of Jupiter Olympius placed this Inscription: Φειδίας Χαρμίδος υἱὸς Ἀθηναίου μεποίησε, *Phidias the Athenian, Son of Charmidas made me*: *Pausanias* v. 10. And besides this we have two other instances of such Inscriptions in the perfect Tense: One in the Royal Museum, where, under a Busto, we read: ΑΠΟΛΛΩΝΙΟΣ ΕΠΙΟΗΣΕ. The other in the Painting of an Etruscan Vase in the Museum of our celebrated *Giuseppe Valletta*, where we read ΜΑΞΙΜΟΣ ΕΓΡΑΨΕ. *Pliny* therefore with too much Confidence asserted that there were but three instances of such Inscriptions.

[10] No mention is made of this *Alexander* by *Pliny* or any other Writer, though he is by no means undeserving of honourable notice.

[11] The *Epsilon*, *Sigma*, and *Phi* are of the ancient form.

Of the five Ladies here represented; namely, *Latona* [12], *Niobe* [13], *Phoebe* [14], *Ileaira* [15], and *Aglaia* [16], so few.

[12] ΛΗΤΩ. Latona was the daughter of Caeus and Phoebe, both children of Ouranus or Coelus and Terra. Accounts of Latona are every where to be met with, particularly of her having born Apollo and Diana to Jupiter: though *Herodotus* in Euterpe says, that she was the nurse and not the mother of these two deities. See *Natal. Com.* iv. 10.

[13] ΝΙΟΒΗ. We find mention made of two *Niobes*. One is recorded by *Apollodorus* as the first mortal whom Jupiter violated: she can have no business with Latona. The other is the renowned daughter of Tantalus, and wife of Amphion, king of Thebes; who being the mother of seven sons, and as many daughters (some say more), and being elated at her great fecundity, began to insult Latona, and refused her divine worship, which she thought rather due to herself, than to one who had born only two children, Apollo and Diana. The two divine archers, being incensed at this insolence, in one day slew with their arrows all her children, Apollo the males, and Diana the females. Thus deprived of her numerous offspring, Niobe stupified with grief, was metamorphosed by Jupiter into a stone, which standing on Mount Sipylus appears continually weeping. Others relate the death of this princess with other circumstances. See *Apollodorus*, *Aelian*, *Pausanias*, and almost all the Poets; especially *Ovid*, who happily describes the whole story in the sixth book of his *Metamorphoses*. Why Niobe and Latona, who mortally hated each other, should nevertheless join hands in this piece, will be understood from a verse of Sappho quoted in note [17], which imports, that before, a strict friendship had subsisted between them.

[14] ΦΟΙΒΗ. This does not appear to be Phoebe, the mother of Latona above-mentioned; but rather the daughter of Leucippus, and sister of Ileaira, who is squatting before her. None of the mythologists have collected together the accounts of these two sisters which we find scattered in various authors: we have here abridged them. *Apollodorus* (who flourished under *Ptolemy Physcon*, an age and half before Christ, and whose *Bibliotheca*, which treats wholly of the fabulous times, nevertheless anciently went under the name of history; and *Scaliger* affirms it still to deserve that title, at least as far as it records the royal successors by generations) in his third book writes as follows: "From *Aphareus* and *Arcna* the daughter of *Oebalus* sprung *Lynceus*, *Idas*, and *Pifus*.—From *Leucippus* the brother of *Aphareus*, and *Phylodice* the daughter of *Inachus*, sprung *Ileaira* and *Phoebe*, who having been stolen by *Castor* and *Pollux* (sons of *Leda* and *Jupiter*) became their wives." And a little after he subjoins, "*Castor* and *Pollux* being in love with the two daughters of *Leucippus*, carried them away from *Messenia* by force. Afterwards *Phoebe* bore *Mnefileus* to *Pollux*, and *Ileaira* *Anagontes* to *Castor*." *Messenia* was not the place of their birth, though they were stolen from thence. *Stephanus* in *Aphidna* says, "*Aphidna* was a little town of *Laconia*, the country of the two *Leucippides*, *Phoebe*, and *Ileaira*." *Ovid* in his *Art of Love* mentions their rape: and *Propertius*, *Eleg.* i. 2.

"Non sic Leucippis succendit Castora Phoebe;

"Pollucem cultu non Thelaira foror."

Where we may observe two blunders of *Propertius*; in the name of *Ileaira* and in that of her husband. *Hyginus* F. lxxx. adds to other accounts, that these two sisters before they were stolen, had been betrothed to their cousins *Idas* and *Lynceus*;

accounts have come down to us dispersed in various ancient authors, that they are insufficient to make us comprehend the Painter's intention in uniting them in this group.

The valuable hexameter of the Poetess *Sappho* preserved to us by *Athenæus* [17], from whence we learn that

and that *Phoebe* was priestess of Minerva, *Heaira* of Diana. Lastly *Pausanias* iii. 16. tells us, that the temple of *Heaira* and *Phoebe* might be seen in Sparta; in which young women were consecrated, who were called *Leucippides* from these ladies.

[15] IAEAIPA. The orthography of this name in two Latin authors, in whom only it is to be found, is different, but equally corrupt, not only in the printed copies, but also in the manuscripts. In all the copies of *Propertius* it is *Thelaira*, and of *Hyginus* *Laira*. But the Greek authors all agree in writing it with seven letters IAAEIPA. In our marble we meet with these letters, but two of them AE are placed in the contrary order EA. The agreement of all the Greek authors and manuscripts ought to carry the point against a single marble, in which the order of the two vowels might be changed by mistake, unless it should be alledged that they may be placed either way with propriety. The aspirate of the first vowel is doubtful among authors. In *Apollodorus* and *Hesychius* the smooth aspirate is always used; in *Stephanus* and *Pausanias* the rough one. The etymology might decide the question; for since we cannot derive it from any thing but *ἵλαος* (*propitiuus*) or *ἵλαρός* (*bilaris*); it is plain that in Greek it ought to be written *ἱλάειρα*, and in Latin *Hilaira*. See *Sopringius* on *Hesychius*, who pretends to prove from the beginning of *Plutarch's* book *De Facie in Orbe Lunæ*, that *ἱλάειρα* is derived from *ἵλαρός*.

[16] ΑΓΛΑΙΗ. There are only two of this name mentioned by the ancients; one was the wife of *Charopus* and mother of *Nireus*, of whom *Homer* in the catalogue of ships, ii. v. 671, has these lines:

“ Three ships with Nireus fought the Trojan shore,

“ Nireus, whom Aglae to Charopus bore;

“ Nireus in faultless shape and blooming grace,

“ The loveliest youth of all the Grecian race;

“ Pelides only match'd his early charms,” &c. POPE.

On which passage *Eustathius* observes, that as his parent had chosen names importing beauty, to Nireus had done it with great propriety. It is not probable, that this *Aglaia*, who lived only about the time of the Trojan war, should be placed in this group; the other four being of more remote antiquity. Whence we may rather conclude ours to be the daughter of Jupiter and one of three Graces; of whom *Hesiod Theog.* v. 907.

“ To Jove Eurynome three Graces bare,

“ Euphrosyne the blithe, Aglaia fair,

“ Thalia lovely” —

And v. 945,

“ Lame Vulcan, fir'd by soft Aglaia's charms,

“ Allur'd this last-born Grace to bless his arms.”

[17] In book xiii. c. 4. we meet with this verse of *Sappho*:

“ Δαίτω και Νιρέα μαιρα μεν φίλοι γοων εταιραι.”

Latona and Niobe were intimate friends,
 may very well satisfy us with regard to the sociable employment
 in which we see them here represented, but nothing farther [18].

The two figures deserve particular observation, which we
 see playing at a sort of *cockalls*, called by the ancients Πενταλι-
 θιζειν [19], this game being played with five little stones, or
 small pieces of any other matter, and sometimes with little
 bones, properly called *astragali* [20], like those we observe in

The μειν, indeed, is generally followed by the adverbative particle δε, but; from
 whence it seems very probable that the Poetess afterwards described the transition
 from so strict a friendship to the opposite extreme of aversion and enmity.

[18] Several conjectures have been proposed to explain the Painter's intention.
 First it has been imagined, that the Artist having borrowed these five figures from
 originals of the most excellent masters, might have exhibited them in the same
 group by way of models. Secondly, that as it was unlawful to alter the counte-
 nances of Jupiter, Apollo, Minerva, and Hercules; so with regard to deities less
 known, it was usual to take copies of them, in the places where they were worship-
 ed, and had their several temples; as indeed *Phoebe* and *Ilaira* had in Sparta.
 Whence probably *Alexander* having taken copies of them, wrote their names, in
 order to distinguish them; and the same may be said of the three others; mean-
 while, according to art, putting them all into agreeable postures of action. What
Pausanias relates of the two *Leucippides*, *Phoebe* and *Ilaira*, in the place quoted above,
 is not at all foreign to our purpose: that one of the priestesses in their temple at
 Sparta having renewed the face of a statue of one of the goddesses, was threatened
 in a dream, that she might be deterred from doing the same to the other. The
 third conjecture is this: *Herodotus* according to *Apollodorus* iii. p. 145. allows *Niobe*
 only three sons, and as many daughters; whence it is likely that the Painter repre-
 senting *Latona* and *Niobe* at the time they were friends, has portrayed the three
 daughters of the latter, whose names, otherwise unknown to us, might perhaps be
Phoebe, *Aglaia*, and *Ilaira*. His differing in the orthography of this last name from
 all the Greek authors, who call it *Ilaira*, gives weight to this supposition.

[19] *Pollux* in b. ix. sect. 126. minutely explains to us the nature of this game:
 the *Pentalitha* (says he) was played in this manner: five little stones, pebbles, or
 bones, were thrown upwards from the palm of the hand, which being nimbly turn-
 ed, they were caught on the back of it. This is exactly what *Ilaira* is doing in
 this marble. *Pollux* adds, that those which were not caught on the back of the
 hand, were picked up again from the ground, as *Aglaia* seems to be doing. The
 same author observes too that this game was chiefly a female amusement.

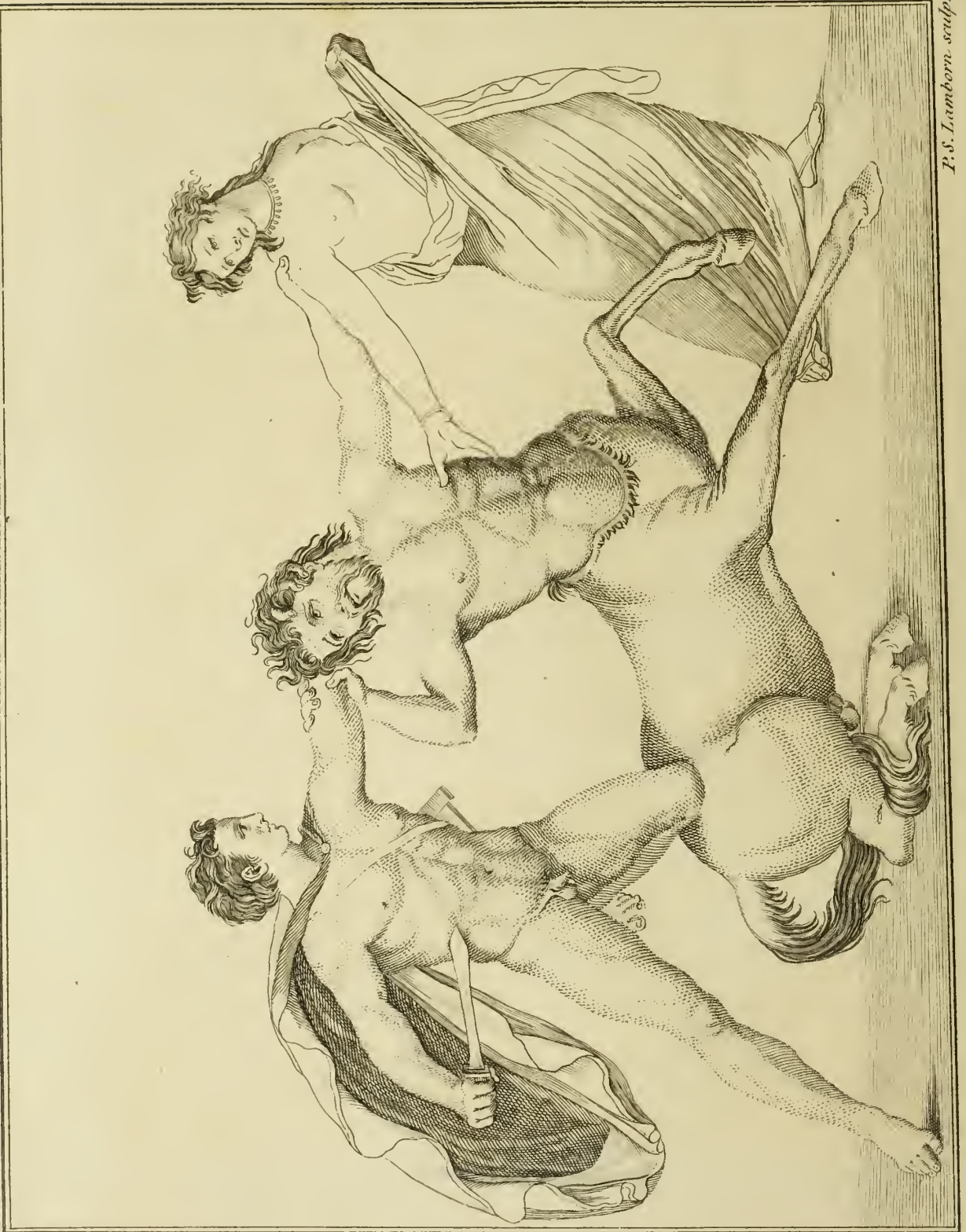
[20] That little bone taken from lambs and other animals of the smaller size which
 the Tuscans call *Aliosso*, *Tallone* or *Talo*, was the *Astragalus* of the Greeks, and the
Talus of the Latins. With these little bones the ancients played their *Ludus Tolo-*
rum, which is now called *Giucare agli alioffi*. The *Aliosso* has six sides, or faces,
 but it not being able to rest upon two of them, only four of them were reckoned,
 two as winning, and two as losing. Entire treatises have been written upon this

this

this piece [21]; of which kind many in their true and natural form, are preserved in the Royal Museum.

game since *Eustathius* on *Homer*, but they make it very different from our Painter. It is sufficient to remark, that the Artists in their Paintings and Sculptures represented such games. *Pliny* (xxxiv. 8.) makes mention of a famous piece of statuary of *Polycletus*, in which are represented two boys playing at *cockalls*: the piece is thence called the *Astragalizontes*. *Pausanias* (x. 30.) tells us, that in a painting of *Polygnotus*, the two daughters of *Pandarus*, *Camiro* and *Clytie* were seen *παιζουσαι αστραγαλοις*, playing at *cockalls*. And *Seguin* p. 14. gives us this game on a curious medal, with this inscription: *Qui ludit, arram det, quod satis sit.*

[21] Besides the five *Alioffi* in this piece, there are other things of different form and materials, made use of perhaps to render the game more intricate and agreeable.



P L A T E II. [1]

THIS Picture [2] is equally beautiful and well preserved : and as the youth who makes the attack, shows by the life which there is in his gesture [3] a superior warmth of fancy in the artist [4] ; so the centaur who is assaulted in the act of laying violent hands on a terrified nymph, who is thrusting him from her, discovers the design of the piece : the Painter meaning perhaps to express some action, which bears a relation to the war of the *Lapithae* with the *Centaur*s [5]. And it seems highly probable, that the action of the most importance, and that which gave rise to the tumult [6], may be here presented us.

[1] Catalogue n. 737.

[2] This marble, together with those presented in the two following Plates, was found at Resina, on the 24th of May 1749.

[3] The attitude of this figure exactly answers *Virgil's* description of *Chorinaeus*, *Æn.* xii. 301, &c.

“ Super ipse secutus;

“ Caesariem laeva turbati corripit hostis,

“ Impressoque genu nitens, terrae adplicat ipsum :

“ Sic rigido latus ense ferit.”—

We may say, not without reason, either that the Poet caught the Painter's expression, or that the Painter hath imitated the Poet.

[4] Some people think they can trace the same artist through all the four marbles, which are much of the same size. However that may be, this picture certainly has singular merit.

[5] *Pirithous* the son of *Ixion*, king of the *Lapithae*, a people of *Thessaly*, having espoused *Hippodamia* or *Hippodame*, invited to his nuptials the *Centaur*s, whose original shall be spoken of elsewhere. Being inflamed with wine, they attempted to violate the women of the *Lapithae*, who, with the assistance of *Theseus* and *Hercules*, slew part of the centaurs, and drove the rest from their country. *Diodorus* book iv., *Plutarch* in the Life of *Theseus*, and others. On this foundation poets and painters have since built with equal freedom, as their fancies led them.

Then

Then the young lady will be *Hippodamia* [7] the wife of *Pirithous*, on whom a rape was attempted by *Eurytus* the centaur [8], who for his rash design was punished with death [9]

[6] *Ovid*, who elegantly describes this conflict, makes it to commence from the outrage committed by *Eurytus* on *Hippodame*. *Metam.* xii. 210, &c.

“Duxerat Hippodamen audaci Ixione natus;
 “Nubigenasque feros, positis ex ordine mensis,
 “Arboribus tecto discumbere jufferat antro.
 “Hæmonii proceres aderant; aderamus & ipsi;
 “Festaque confusa resonabat regia turba.
 “Ecce canunt Hymenæon, & ignibus atria fumant:
 “Cinctaque adest virgo matrum nuruumque caterva,
 “Præsignis facie: felicem diximus illa
 “Conjuge Pirithoum: quod poene fefellimus omen.
 “Nam tibi, faevorum faevissime centaurorum,
 “Euryte, quam vino pectus, tam virgine visa
 “Ardet; & ebrietas geminata libidine regnat.
 “Protinus everfæ turbant convivium mensæ,
 “Raptaturque comis per vim nova nupta prehenfis.
 “Eurytus Hippodamen, alii, quam quisque probarant,
 “Aut poterant, rapiunt: captæque erat urbis imago.
 “Foemineo clamore sonat domus: ocyus omnes
 “Surgimus: & primus, quæ te vecordia, Theseus,
 “Euryte, pulsat? ait: qui me vivente laceffas
 “Pirithoum, violesque duos ignarus in uno?
 “Neve ea magnanimus frustra memoraverit heros,
 “Submovet instantes, raptamque furentibus aufert.”

[7] *Plutarch* in his life of *Theseus* calls her *Deidamia*; and *Propertius* ii. 2. 9. *Ischomache*.

[8] Some authors give him the name of *Eurytion*, but *Ovid* calls him *Eurytus*.

[9] *Ovid* in the place above cited proceeds thus:

“Forte fuit juxta signis exstantibus asper
 “Antiquus crater, quem vastum vastior ipse
 “Sustulit Aegides, adversaque misit in ora.
 “Sanguinis ille globos pariter, cerebrumque, merumque,
 “Vulnere, & ore vomens, madida resupinus arena
 “Calcitrat: ardescunt germana caede Bimembres,
 “Certatimque omnes uno ore, Arma, Arma, loquantur.”

The poet makes the occasion of *Eurytus's* death to have been a goblet hurled at him by *Theseus*, as by these means he is furnished with an opportunity of describing the original cause of the fray, and varying the incidents of it. The Painter on the other hand represents by one single action his hero assailing the centaur in that noble and studied manner which is here observed. Nothing can appear more natural than that *Theseus* should have attacked his adversary both ways; first by hurling the goblet at him, and after having thus stunned him, by plunging his sword into his body: thus in *Virgil*, at the place quoted above, *Chorinæus* having first snatched a flaming brand from the altar, threw it into the face of *Ebusus*, and having thus stunned him, he afterwards rushed upon him, according to the ingeni-

by *Theseus* [10] or some other hero.

ous description of the Poet. But though in a Narration one may represent various circumstances successively: A Painter must adhere to one only, and that the most chosen action.

[10] *Pausanias* v. 10. describing the temple of Jupiter Olympius says: *that on the roof is painted the combat of the Lapithae and Centaurs at the nuptials of Pirithöus: in the middle part of the ceiling is Pirithöus himself: near him stands Eurytion in the act of attempting to ravish his wife, and Caeneus defending her: in another part Theseus slaughtering the Centaurs with a battle-ax.* *Plutarch* in the life of *Theseus* is also of opinion, that *Pirithöus* invited *Theseus* to his marriage, and that by his assistance the *Centaurs* were either slain or expelled, for their attempt to violate the women of the *Lapithae*. *Plutarch* himself however subjoins, that according to *Herodotus* (probably in his book about the labours of *Hercules*) after the war was kindled, *Theseus* came to the assistance of the *Lapithae*, and that on this occasion he commenced his first acquaintance with *Hercules*. Amidst this diversity of opinions it must be allowed, that the Painter hath followed probability, in representing *Theseus* as killing with his own hand the *Centaur*; who attempts to ravish the wife of his great friend *Pirithöus*.

P L A T E III.[1]

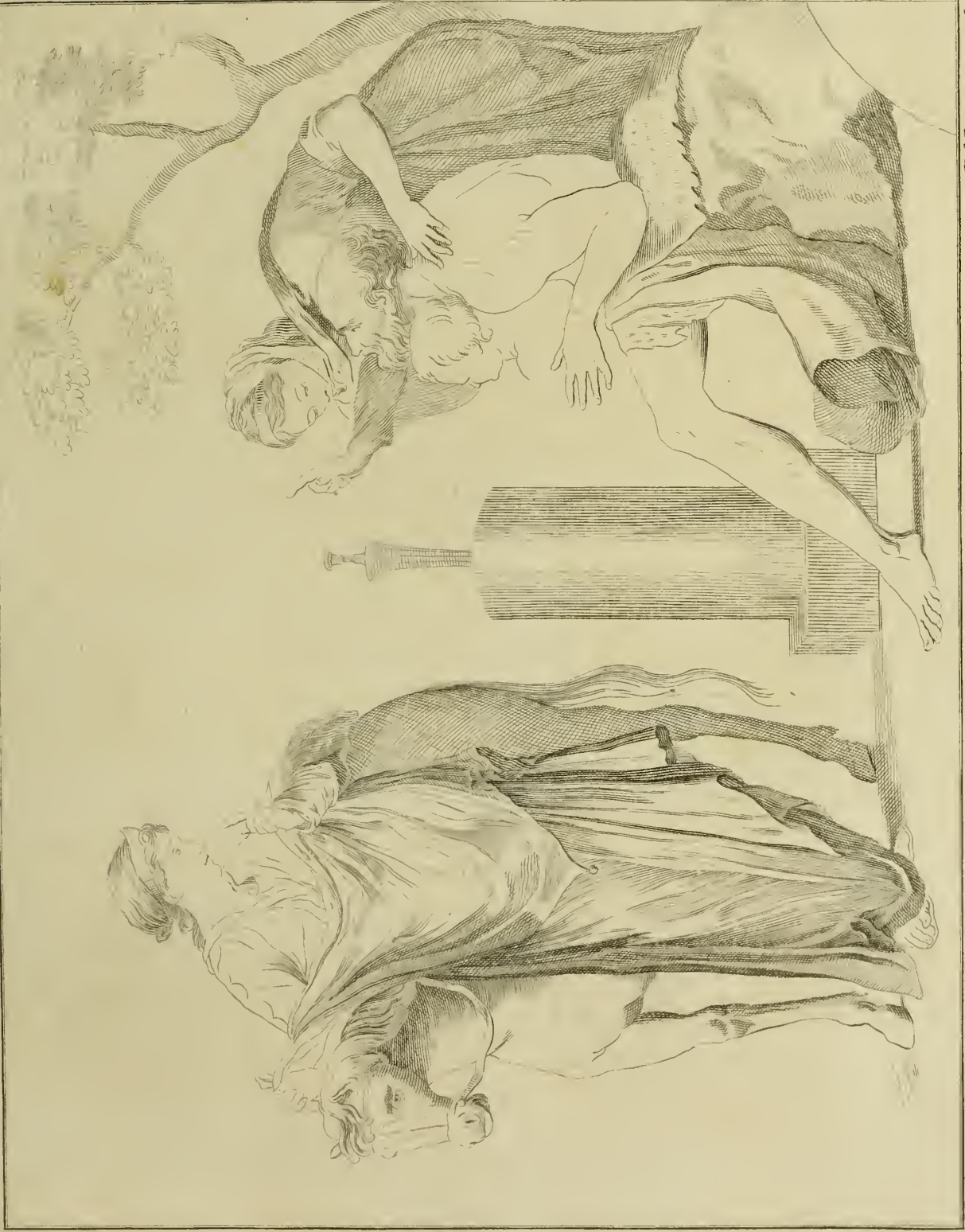
THIS picture has sustained such detriment from the hand of time that its outlines are scarcely visible, as may be observed in the drawing and engraving, both executed with the greatest exactness. This circumstance hath contributed not a little to render the explication more difficult. The old man, who appears partly [2] naked, and partly cloathed with a skin [3], seems to be concerned in bringing up the boy or girl which he has between his legs, and to which the whole picture has relation. The shepherdess or nymph, whichsoever it may be, who is represented fondling the child, is probably its nurse; and the stately dame who holds a horse by the bridle, is either its mother, or certainly some person who remarks its actions [4]. We may venture to conjecture, that the Painter intended for

[1] Catalogue, n. 736.

[2] His right arm is covered. The tunic, which had a sleeve on one side only, or as *Kubnius* observes, on the left side, was called by the Greeks *ετερομασχαλιον*, and was proper to slaves. *Pollux* vii. 47.

[3] This man may either be a shepherd or some hero. The scholiast of *Apollonius* on *Argon.* iii. 224. says: *συνήθες τοις ηρωσι το δερματοφορειν.* *It was the custom of heroes to wear the skins of beasts.*

[4] It has been imagined that this figure may be *Melanippe*, mentioned in the fragments of *Euripides*, called by others *Menalippe*, who having had several children by Neptune, sent them to be brought up among the herds of her father *Aeolus*. *Hyginus*. f. 186. But this circumstance alone is insufficient to determine the Painter's design; because there have been instances of others who have been privately brought up in the same way.



the subject of this piece, either the education of Achilles [5], the concealment of Neptune [6], or the clandestine parturi-

[5] Almost all the Poets feign that Thetis delivered Achilles to Chiron the Centaur to be educated: and that, being afterwards transported to the island Scyros, he lived there secretly under a female disguise. Altogether different is the account given of him by Homer, who tells us, that Peleus King of Pthia committed the education of his son Achilles to Phoenix. In the ninth book of the Iliad ver. 480, &c. Phoenix thus addresses his charge:

“ In Pthia’s court at last my labours end.
 “ Your fire receiv’d me, as his son carefs’d;
 “ With gifts enrich’d, and with possessions blefs’d.
 “ By love to thee his bounties I repaid,
 “ And early wisdom to thy soul convey’d.
 “ Great as thou art, my lessons made thee brave;
 “ A child I took thee, but a hero gave.
 “ Thy infant breast a like affection shew’d,
 “ Still in my arms (an ever-pleasing load)
 “ Or at my knee by Phoenix wouldst thou stand;
 “ No food was grateful but from Phoenix’ hand.
 “ I pass my watchings o’er thy helpless years,
 “ The tender labours, the compliant cares;
 “ The Gods (I thought) revers’d their hard decree,
 “ And Phoenix felt a father’s joys in thee.”

POPE.

And in *Q. Calaber*, the continuator of Homer, b. iii. 407, &c. the same Phoenix speaks to Achilles thus, *Peleus bearing thee in his arms, placed thee in my lap* (*κολπῷ ἐμῷ κατέθηκε*) and with great concern charged me with the care of thee.

The charge of education was two-fold: one part of it attended to the formation of the mind, the other regarded the care of the body. In the Poets, and particularly the tragic Poets, we see these two parts sustained by pedagogues and nurses, who sometimes attended their wards till they were grown to maturity. In the old man then we shall trace Phoenix, who holds Achilles between his knees.

The altar being fixed by him, was meant to insinuate those sentiments of piety, which according to Homer he repeats to his pupil now adult. The female who caresses him, will be the nurse. And in the other who holds a horse by the bridle, Pthia the country where Achilles was born will very aptly and properly be expressed, a country celebrated particularly for abounding in generous steeds. *Q. Calaber* having for that reason given it the epithet *εὐπωλῶς*. Thus *Philostratus the younger*, *Imag. i.* in which he means to represent the island of Scyros, paints a majestic dame adorned with those things, with which Scyros abounded. *A lady* (says he) *appears crowned with rushes, placed upon a mountain: she is meant for the island Scyros, having a sprig of olive in her hand.* On the great base of the marble erected at Pozzuoli in honour of Tiberius, fifteen female figures are carved with their proper symbols, representing the fifteen cities of Asia Minor. Medals furnish us with a number of other instances.

[6] The cruel resolution taken by Saturn to devour his children for a reason of state, is equally notorious with the care of his wife Rhea who managed to rear them

tion of Ceres [7], who, being transformed into a mare, brought forth the goddess *Regina*, and the horse *Arion*. But how little soever these conjectures [8] may be depended upon, our mar-

privately, by substituting a stone, or any thing else, in their stead; which he devoured with equal avidity and folly.

Now, in order to preserve Neptune, she pretended to have brought forth a colt, and presenting that to the old man to eat, committed her infant to the care of some Arcadian shepherds. *Pausanias* viii. 8. gives the following account of this affair. *Rhea being delivered of Neptune concealed him in a sheep-fold, consigning him to the shepherds to be brought up among their lambs. In the room of Neptune she placed a colt to be devoured, which she pretended to have given birth to: likewise the same Rhea is said to have wrapped up a stone in swaddling cloaths, by way of substitute for Jupiter.* In the *Etymologicon* under the word *Ἀρνη* we meet with this account: *Arne, a nymph, the nurse of Neptune. This nymph, whose real name was Sinoëfa, was called Arne because being engaged by Rhea to bring up Neptune, when Saturn made a search after him (ἄπειρησάτο) she denied having him under her care. Thus writes Theseus in Corinthiacis lib. iii.*—From these relations, the old man will be the shepherd, who received the infant god into his protection. He assures his mother Rhea of his silence, by holding up his forefinger, she being represented by the majestic lady, who, by a corresponding signal of the forefinger, directed toward him, corroborates this conjecture. The steed which she leads by the bridle, will be the same which she pretended to bring forth, in order to substitute it for Neptune. The nymph behind the old man will be *Arne*, whose faithful secrecy the Painter perhaps meant to express by the pretty thought of muffling up her mouth with her head-dress.

[7] *Pausanias* viii. 25. writes thus: *It is related that Neptune being enamoured of his sister Ceres attempted to dishonour her: but that the goddess transformed herself into a mare, and absconded among the herds of Arcadia. Neptune, getting information of it, changed himself into a horse, and thus obtained his desires.—Ceres was delivered of a female child, whose name was religiously concealed from the profane, and besides this she brought forth a colt whom she called Arion: and for this reason Neptune was called (ἄπειρησάτο) Equestris.* The same author ch. xxxvii. makes mention of *Anitus* the educator of this infant, and says, *that among the vulgar this daughter of Neptune and Ceres went under the name Δεσπονα Regina, her real name being known to few, and those who were acquainted with it not daring to divulge it.* Hence some may perhaps suspect, that the female figure is *Ceres*, who holds her son *Arion* by the bridle, and imposes silence on the shepherd and the nymph, as if she was desirous to keep secret the monstrous birth, and likewise the name of her daughter, who being delivered to the care of the old man and the nurse, they assure her of their fidelity.

[8] Our picture, whichsoever of the three conjectures be admitted, deserves greatly to be valued, for its uncommon subject; whether it be for the education of Achilles, copied from the more natural pencil of Homer, and not from the false colouring of other Poets: or for the concealment of Neptune, which cannot be easily matched (as no piece on the concealment of Jupiter is extant): or the two-fold parturition of Ceres, to which perhaps the celebrated mysteries of this goddess had some allusion.

ble is certainly of great value, be the subject what it will. The round stone with an altar placed upon it, exactly like those which we meet with in other antiquities, was probably meant to denote, that in the business here represented, some divinity was concerned [9].

[9] See *Fabretti Inscript.* c. v. p. 360. and *Montfaucon tom. ii. tab. xc and xci.* and *Supplem. to tom. ii. tab. 25.*

P L A T E IV. [1]

IT may safely be affirmed that as in other paintings of the Royal Museum [2] we find masks alone, so this marble presents to our view the persons [3] themselves who wear them: but we cannot with equal certainty decide upon the characters of those persons [4]. It is likely enough, that

[1] Catalogue n. 738.

[2] Marked in the catal. with n. 524, 525, 526, 527, 528, &c.

[3] It cannot be doubted that the three figures here painted are masked: for besides the caricature of their countenances (which certainly do not appear natural), in the first of them the mouth of the person may be clearly enough distinguished in the aperture of the mask: nor can any suspicion of the contrary arise from the natural appearance of the dishevelled hair, it being notorious how much the ladies made use of various dresses of adventitious hair.

[4] It has been imagined that three *Praeficae* or hired mourners are here represented; whom *Lucilius* describes in the following manner,

“ Mercede quae

“ Conductae flent alieno in funere, Praeficae,

“ Multo et capillos scindunt, et clamant magis.”

A certain antiquary was convinced he had seen figures resembling these on some ancient monuments. He therefore does not allow the matter even to be disputable. From a passage in *Suetonius's* Life of *Vespasian*, ch. xix, where we read, “ Archimimus personam ejus ferens imitansque, ut est mos, facta ac dicta vivi,” it might be difficult and little to the purpose to infer, that sometimes masks were made use of in funeral processions. But that the *Praeficae* should be masked, seems inconsistent with their character (which supposes them to imitate according to nature a lively and sincere grief, and, as Horace expresses it, “ dicere, ac facere prope plura dolentibus “ ex animo”); because the mask instantly discovered the cheat, and prevented the appearance of sorrow and despair in their countenances. But if, notwithstanding this, it could be proved, that the mask was sometimes worn by the *Praeficae*, it would still be insufficient to explain our picture, in which we see no dead body or funeral pomp. By way of obviating all these difficulties, it might be alledged that sometimes the *Praeficae* appeared upon the stage, and that here it might be designed to represent them not about the dead body, but perhaps before the door of the deceased. But he that should maintain this opinion would injure the Painter, who ought to have expressed his meaning in a different manner.



as in other pieces the representation of some comic [5] scenes is plainly distinguishable ; so in this the Painter meant to give us some tragic actions [6] : especially if we observe the expression of deep grief and lamentation [7], together with the long [8] laced [9] vestments, which descending to the feet of the figures almost cover their buskins [10].

[5] Catalogue n. 584 and 585.

[6] Some think they trace in this picture a scene of some tragic Poet : But others are cautious of fixing to one particular subject, a piece which with as much probability might be strained to many others.

[7] The middle figure is drawn in the same action as Telemachus in *Homer Od.* iv. 114, 116.

“ Δακρυ δ’ απο βλεφαρων χαμαιδις βαλε πατριος ακισσας,

“ Χλαιναν πορφυρεην αν’ οφθαλμοισιν ανοσσιων

“ Αμφορησει χερσι.”

In *Euripides* and other Greek tragedians we meet with scenes in which heroes and heroines are introduced weeping. This is observed, in order to remove a doubt, which has been raised, whether our painting should not rather be supposed a chorus, than a scene of a tragedy. *Aristotle*, prob. xix. qu. 49. hath this reflection, that tragic scenes are formed by heroes, to which character sedateness and gravity were agreeable, and a *subdoric* and *subphrygian* tone : whereas a tragic chorus, being composed of persons in common life, made use of a plaintive and shriller kind of melody.

[8] Of masks and the tragic habit, *Horace* speaks in his *Art. Poet.* ver. 278, &c.

“ Post hunc personae, pallaeque repertor honestae

“ Aeschylus, & modicis instravit pulpita tignis,

“ Et docuit magnumque loqui, nitique cothurno.”

But *Suidas* is of opinion, that *Phrynicus* a disciple of *Theſpis* invented masks for women. The vest called *Palla* was proper to tragedians. *Ovid* iii. *Am. El.* i. 12. and *Virgil Aen.* xi. give it the epithet of long : “ Pro longae tegmine pallae.” The Grecians called it *Συρμα*, *Poll.* vii. f. 67. *Martial* calls the tragic *Syrma long*, and *Sidonius Apollinaris* calls it *deep*.

[9] See *Pollux* iv. f. 115, and *Plato de Rep.* viii. The former reckons such habits among those worn by tragedians ; the latter says they belonged to women in general.

[10] *Pollux*, on the subject of attire for the feet in use among tragedians, mentions *κοθοριες και εμβαιδας*, iv. f. 114. And in vii. f. 85. he tells us the *εμβαιδας* were common shoes.—Their form resembled that of the low *Cothurnus*. Our Painter seems here to have represented this kind of *Cothurnus* : unless the tall and disproportionable stature of the first of the three figures (as it confirms us in the opinion that the artist has here expressed some tragic characters, whose province it was to imitate the grand and stately comportment of heroes;) should induce others to believe that these are the true high *Cothurni*, which, being covered by the cloaths, do not appear.

P L A T E V. [1]

THIS picture [2], which is one of the largest [3] in the Royal Museum, deserves on every account to be reckoned among the most beautiful [4]. It was, when first

[1] Catalogue n. 114.

[2] Among the first happy discoveries made in the souterrains of Refina this picture with some others was found in 1739, in a great building, which was believed to be a temple, and of which we shall discourse in another place.

[3] *Vitruvius* vii. 5. explaining how the different parts of buildings may be most suitably adorned with paintings says, “Nonnullis in locis item signorum *Megalographiam*, habentem deorum simulacra, seu fabularum dispositas explicationes. “Non minus Trojanas pugnas, seu Ulyssis errationes.” From these words it may be collected, that those paintings in which we find the persons of gods and heroes, and their fabulous exploits represented, were by the ancients comprised under the name of *Megalographia*, in contra-distinction to other paintings where the persons were entirely fictitious; and not to those in which huntings, fishings, landscapes, architecture, and other things of that nature, were represented; each of which from time to time we shall have occasion to mention.

[4] *Pliny* informs us xxxv. 10. that the great masters painted only upon boards or tablets, which might easily be carried about, and preserved in case of accidents; and that painting upon walls was the employment of artists of small estimation. Sometimes however wonders of the art were displayed in stucco. The same *Pliny* (xxxv. 3.) speaks with admiration of Atalanta and of Helen, two very antique paintings, which were to be seen in his time at Lanuvium among the ruins of the walls of a temple. *Pausanias* is full of paintings which *Polygnotus* and others had executed on the temple walls, and in the porticos of Greece. We learn from *Vitruvius*, *Lucian*, and *Pliny* himself, that the ancient custom of painting upon walls was revived in the time of Augustus, and kept its ground ever after; and of its present continuance many proofs are exhibited both in our public and private edifices. With regard to the taste and manner of this, as well as of the rest of our pieces, the connoisseurs will judge. We ourselves have sufficient ground to affirm, that though the authors of these paintings were not all the most perfect masters of their profession, they had almost always before their eyes, the most excellent originals. The faults, and those sometimes very gross ones, which we discover in many of their best works, are strong arguments in favour of this assertion.

discovered,



discovered, in high preservation, and its colours lively and fresh, but it has since suffered something from the air. The figures are well disposed, and every part of it well managed, so that one cannot help pronouncing it a very excellent piece. It represents the famous achievement of Theseus in Crete [5]. The Painter has ingeniously drawn his hero naked [6], of a

Nothing can be more natural, than that the best paintings and sculptures, of which the Roman empire, at its highest pitch of grandeur, possessed the richest treasures, not only in public places, but even in the villas of private persons, should have been copied, either wholly or in part, by stucco painters. The finished exemplars, which the artists of those times had always before their eyes, on every side of them, must needs have suggested, even to inferior performers, the most beautiful ideas and images of adorning, according to the taste and reigning passion of that time, the entire walls of public and private edifices. It may suffice to have given this general intimation: whoever is inclined, may make use of our reflection in the examination of each particular painting.

[5] *Aegeus* king of *Athens*, for reasons of state, commanded *Androgeus* the son of *Minos* king of *Crete* to be assassinated. The latter, in order to revenge the death of his son, made war upon the *Athenians*: who, being at once besieged, and afflicted with a pestilence, were reduced to the hard conditions of delivering every year to the king of *Crete*, a certain number of Athenian youths and virgins, who were destined for unhappy victims to the *Minotaur*. This monster (the infamous fruit of *Pasiphaë's* commerce with a bull) was kept confined in a labyrinth, a place in which there were so many turnings and windings, that whoever entered it could never find the way to return. The time of the third tribute now approached, when *Theseus* the son of *Aethra* and *Aegeus* coming from *Troezene*, where he had been educated, to *Athens*, in quest of his father, could no longer bear the cruel desolation of that city, and generously offered to make one among those who were destined by lot to the fatal expedition. *Theseus* being arrived in *Crete*, *Ariadne* the daughter of *Minos* became so enamoured of him, that she furnished him with a clue to trace the labyrinth, after he had slain the *Minotaur*. *Catullus*, in *Nupt. Pel. & Thet.*—However this whole adventure of *Theseus* is so differently related, that to make the several accounts which writers have given us of it consistent, would be almost as difficult, as it would have been to escape from the mazes of the labyrinth itself. Besides *Plutarch*, who produces many opinions, *Apollodorus*, *Palacphatus*, *Hyginus*, and almost all the poets, mention it with different circumstances. For all the other achievements of *Theseus*, it may suffice to read his life in *Plutarch*, who considers him as the follower and imitator of *Hercules*.

[6] *Pliny* xxxiv. 5. speaking of the manner of representing illustrious persons in statues (the observation is also applicable to painting), says,

“*Graeca res est nihil velare.*”

We have observed elsewhere, that the *Nud* was characteristic of heroes; and that

tall and gigantic stature [7], holding a knotted club [8], and having a ring [9] on one of the fingers of his left hand [10].

it was considered in the same light with respect to their feet, *Philostratus* particularly mentions, *Epist.* xxii. And in *Imag.* xvi. lib. 1. it is affirmed to be peculiar to the Athenians. *Plutarch* in his life of Phocion, and *Plato* in his *Symposiac*, observe that it had been a custom of the ancient Grecians to go bare-foot. As to the hair of our *Theseus*, it differs not from that of the other youths who are about him; the painter perhaps choosing rather to express the general usage of the Grecians (to which *Homer* alludes, *Odyss.* iv. 150. saying that *Telemachus* had a bush of hair on the upper part of his head) than the particular custom of *Theseus*, of whom *Plutarch* says, that he had his hair shaved after the manner of the *Abantes*, called by *Homer*, *Il.* ii. 542. *σπισθεν κομωω[ε]ς*, wearing their hair on the back part of the head. We learn from *Lucian* in *Anacharsis*, that afterwards it became a common custom among the Grecians to go bare-headed.

[7] *Philostratus* has spoken of the extraordinary stature of heroes, that it admits of above ten cubits, *Heroic. in Pr. & c.* 1.—and *Apollon. Tyan.* ii. 21. and iv. 16, &c. Now, to express this uncommon size, the Painter has represented *Theseus* so much larger than the figures which surround him. And the disproportion which is observed between the head and the body is also according to art, in imitation of *Lysippus*, “Qui inter multa, quae statuariae arti traditur contulisse, capita minora “faciendo, quam antiqui: corpora graciliora, siccioraque, per quae signorum pro- “ceritas major videretur.” *Pliny* xxxiv. 8. See *Fabretti Col. Traj.* pag. 54, &c.

[8] The club with which *Theseus* slew the *Minotaur* was the same which he had taken from *Periphas*, who from his using a club (*κορυνή*) was called *Corynetes*, *Apollod.* iii. 15. But both this author and *Pausanias* affirm this sort of club to be made of iron or bronze. And *Homer* himself, *Il.* vii. 141. speaking of *Corynetes*, calls his club *σιδηρεην*. It should seem then that our Painter is mistaken in making it knotty, and of wood, were it not that *Eustathius* on the passage cited from *Homer* intimates, that the club of *Corynetes*, supposing it made of wood, might have been called iron by the Poet, because a piece of that metal was fixed to the end of it: *εἰ το τὸ ξύλον ἐξ ἄκρῃ παγχυ σιδηρεν εἴη.*

Ovid makes *Ariadne* herself, writing to *Theseus*, say:

“Nec tua mactasset nodoso stipite, Theseu,

“Ardua parte virum dextera, parte bovem.”

[9] Some people have discovered a sort of mystery in this ring. *Theseus* boasted himself to be the son of Neptune. *Minos*, to divert himself at the hero's expense, threw a ring into the sea, telling *Theseus* that if he was what he pretended, he would be able to recover it. *Theseus* dived into the water, and, by the assistance of *Amphitrite*, returned with the ring, together with a crown, which he presented to *Ariadne*, and which was afterwards placed among the stars. *Hyginus Astron. Poët.* ii. 6. and *Pausanias* i. 17. relate this story. And hence, it has been suspected, the Painter took his thought: but, as we see the nymph who grasps the club has a ring of the same kind, the conjecture falls to the ground.

[10] *Aulus Gellius* x. 10. tells us—“Veteres Graecos anulum habuisse in digito sinistrae manus qui minimo est proximus:” as is observable in our *Theseus* and the young nymph.

The

The Athenian youths [11] and virgins [12] are agreeably represented in various emotions of gratitude and joy, and appear to be coming out of the door of the labyrinth [13]. The

[11] *Plutarch*, according to the common opinion, writes, that the Athenians once in nine years-delivered seven youths and as many virgins to be devoured by the Minotaur in the labyrinth. In *Diodorus* iv. 61. we find it δι' ἑβων ἑπτα, every seven years; but, on the credit of the most correct manuscripts, *Wesseling* has substituted ἑνωσια, nine. In *Apollodorus* alone among the Greeks iii. 14. § 9. we read, εἰς οὐ λαβυρινθὸν καὶ ἑπτα Ἀθηναῖοι κερσεῖ ἑπτα καὶ κοραὶ τὰς ἰσας τῶ Μινώταυρῷ βορᾶν παρέμπον. Into which labyrinth the Athenians every year have sent seven youths and as many virgins, as food for the Minotaur.

To reconcile *Apollodorus* with the other Greek writers we might read κατ' ἑβων, *ex more*: although this correction is easy and supported by good reasons, no one hitherto has suggested it. It is true, however, that *Hyginus Fab.* 41. among the Latins expressly writes, that this tribute was sent every year: but *Ovid* directly contradicts it, *Metam.* viii. 170, and 171.

—“Actæo bis partum sanguine monstrum,

“Tertia fors annis domuit repetita novenis.”

On the other hand, *Virgil*, *Aen.* vi. 20, &c.

“In foribus, lethum Androgeo: tum pendere poenas

“Cecropidae iussi (miserum) septena quotannis

“Corpora natorum, stat ductis fortibus urna.”

Servius upon this passage has mentioned the names of the youths and virgins: according to the correction of *Meursius* in *Theseus*, the names of the former were, *Hippoborbas*, *Antimachus*, *Mnestheus*, *Phidocus*, *Demolion*, and *Perizion*: of the latter, *Medippe*, *Gesione*, *Andromache*, *Pimedusa*, *Europa*, *Melissa*, and *Peribaea*.

[12] Some persons have pretended to guess the name of the nymph who grasps the club with her right hand, and has a ring on her left: accordingly some have supposed her to be *Ariadne*, to whom *Theseus* owed his deliverance in this attempt. Others have imagined it to be *Peribaea*, because she who had surpassed her companions in beauty, and had won the affections of *Minos* himself, was entitled to the first place in the picture: but the greater part have not presumed to decide. The mode of dress is like that of other Athenian ladies, on some antiquities in *Mont-faucon*.

[13] The famous labyrinth of Egypt, near *Crocodilopolis*, which surpassed in its wonderful construction even the pyramids, those miracles of art, is described by *Herodotus* in his *Euterpe*. He is of opinion that *Daedalus* made his in Crete, in which the Minotaur was confined, in imitation of this. See *Pliny* xxxvi. 13. *Ovid* gives an elegant description of it, *Met.* viii. 159, &c.

“Daedalus ingenio fabrae celeberrimus artis

“Ponit opus: turbatque notas, et limina flexu

“Ducit in errorem variarum ambage viarum.”

All those who give us the fable agree, that the action of *Theseus* was performed within the labyrinth, from which he afterwards escaped by a clue, which *Ariadne* had furnished him with. *Philochorus* (in *Plutarch*), who explains the whole in a different manner, and tells the real history of it, describes the labyrinth as a strong

Minotaur [14] lies fore-shortened [15] at the feet of the con-

prison, designed for the custody of the youths and virgins, whom the Athenians sent for their tribute: and says, that the combat of *Theseus* happened out of that inclosure, in an open square, in which were celebrated the funeral games in honour of *Androgeos*. If that was the case, could *Ariadne* have said to *Theseus* with any propriety, what *Ovid*, *Epist.* v. 103, puts into her mouth, though with another intention?

“ Non tibi, quae reditus monstrarent fila dedissem.”

We might rather suppose with *Palaeophatus*, c. 2. that it was a sword, and not a clue, which *Theseus* received from *Ariadne*. Be that as it may, accounts are so different, that the painters had a large field left them to represent this enterprize according to their own humour. *Pausanias* iii. 29. relates, that he had seen *Theseus* represented leading the *Minotaur* in chains: now our Painter has chosen to draw the *Minotaur* slain by *Theseus* before the entrance into the labyrinth; because perhaps it best suited his purpose of placing the whole subject in full view.

[14] *Pasiphaë*, the daughter of *Sol* and *Perseüs*, was the wife of *Minos* king of Crete. Neglected by Neptune and hated by Venus, *Pasiphaë* became enamoured of a bull. *Daedalus*, a most ingenious artist, contrived a place, in which she being shut up, could enjoy that infamous commerce, the fruit of which was a monster that partook the form of a man and of a bull. Thus the poets express themselves on this subject; see *Virgil*, *Aen.* vi. 24, &c.

“ Hic crudelis amor Tauri, suppositaque furto,

“ Pasiphaë: mistumque genus, prolesque biformis

“ Minotaurus inest, vcnris monumenta nefandae.”

Philostratus speaks more clearly to the point, *L. i. Im.* 16. *Minos*, in order to conceal his disgrace from the public eye, prevailed with *Daedalus* to make the labyrinth, in which the monster was confined. *Ovid*, *Met.* viii. 155, &c. thus happily expresses himself:

“ Creverat opprobrium generis; foedumque patebat

“ Matris adulterium monstri novitate biformis:

“ Destinatus hunc *Minos* thalamis removere pudorem;

“ Multiplicique domo, caecisque includere tectis.”

Servius on the sixth book of the *Aeneid*, *Palaeophatus* c. 2. and others, explain the fable thus: *Minos* being infirm, or absent from his wife, she fell in love with a young man called *Taurus*, who, according to *Plutarch*, was admiral to the Cretan king: by this man she had two sons, one of whom resembled *Minos*, the other his proper father. *Plutarch*, upon the testimony of *Philochorus*, proceeds to tell us, that *Minos* having instituted funeral games in honour of *Androgeos* (in which the Athenian captives were the prize of the conqueror); *Taurus*, *Pasiphaë*'s gallant, was the first who obtained the victory, and the reward in these games; and that *Theseus* engaged this *Taurus* in single combat, and having slain him to the great joy of the king of Crete, he obtained the liberty of his countrymen, and an exemption from the tribute. *Pausanias* ii. 31. says, that he with whom *Theseus* engaged, was a son of *Minos* called *Asterion*, and in i. 24. he himself is not able to determine whether he whom *Theseus* fought with was a man or a monster. *Tzetzes* (after *Apollodorus* iii. 14.) on the *Cassandra* of *Lycephron* says plainly, that *Asterion* was the same with the *Minotaur*.

queror,

queror, in an uncommon form [16], and different from what it appears upon medals [17]. The goddess [18] who sits above, and holds in her hand a bow and arrow [19], we may call the protectress of Theseus in this enterprize.

[15] *Pliny* xxxv. 11. speaking of *Pausias* of Sicyon, says: "Eam picturam primus invenit, quam postea imitati sunt multi, aequavit autem nemo: ante omnia, quum longitudinem bovis ostendere vellet, adversum eum pinxit, non transversum; unde et abunde intelligitur amplitudo."

[16] *Ovid* describes the *Minotaur* as half a man and half a bull:
"Semibovemque virum, semivirumque bovem."

Euripides in *Plutarch* gives us the same portrait of him: and he has the same form upon a gem (if that gem be really an antique), in which is represented also the labyrinth. See *Agostini Gem. Antiq.* P. ii. T. 131. Edit. of Rome, 1702. *Apollo-dorus*, however, iii. 1. *Hyginus* tab. 40. and others, say, that he had only the head of a bull, and that his body was wholly that of a man, exactly as we see him represented here.

[17] On the medals of *Magna Graecia* and *Sicily*, where this monster is supposed to be represented, he appears with a human head and the body of a bull. See *Paruta Sic. Num. Tab.* 63 and 87; and *Spanheim de Ufu et Praest. Numism.* p. 285.

[18] Two conjectures have been proposed concerning this deity. One, that it is *Venus*, whom *Theseus* took for his tutelary goddess in his achievement at *Crete*.—*Plutarch* in his 9th book, and *Callimachus* in *Hymn. in Del.* v. 307—313, relate this circumstance. The other, that it is *Diana*, to whom *Theseus* erected a temple in *Troezen*, in memory of the aid he received from that goddess in the dangerous combat of the labyrinth, and of her favouring his escape from that intricate place, with his companions. *Pausanias* ii. 31. suggests this useful remark. The bow, the arrows, and the quiver, are the proper ensigns of this goddess. It is objected that *Diana* is always represented in a short habit, and with her legs bare; as *Spanheim*, after others, has observed upon the *Diana* of *Callimachus*; whereas in our picture the drapery reaches to the goddess's feet. This objection however is not thought to be of any great weight: because we may as well say of *Venus* also that she was represented in the character of a huntress. Indeed *Ovid* intimates as much, *Amor.* iii. *El.* 2.

"Falia succinctae pinguntur crura Dianae;

"Cum sequitur fortes, fortior ipsa, feras."

So *Virgil*, *Aen.* i. 317, &c. speaks of *Venus*:

—"Humeris de more habilem suspenderat arcum

"Venatrix, dederatque comam diffundere ventis,

"Nuda genu, nodoque sinus collecta fluentes."

[19] A doubt has been raised, whether the instrument which is hanging at the goddess's side be a quiver, and not rather a trumpet: upon supposition that it is the latter, it has been thought, that she may rather be *Minerva*, who, besides being the tutelary deity of *Athens*, is called by *Lycophron* v. 986. Σαλπινγίξ; for which surname *Pausanias* assigns a reason, ii. 21.—Besides, the symbols of *Diana* are sometimes appropriated to *Minerva*, and the two goddesses confounded with each other.

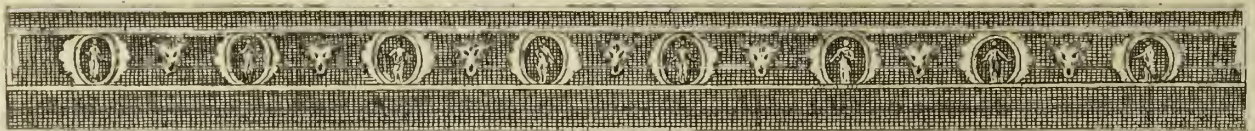
The

The two little pieces of painting which represent various kinds of fish emerging from the water [20], although not of capital beauty, have nevertheless their merit [21].

[20] See Cat. n. 312 and 302.

These have no relation to *Thefeus*, and were taken from different places. There being many pieces of this kind which are not of importance enough to merit a particular explanation; in order not to rob the public of the pleasure of observing the gusto of the ancients in this way, it was thought proper to fill up some vacancies with them.

[21] *Vitruvius* vii. 5. and *Pliny* xxxv. 10. inform us what, and how great a part of houses was allotted to these pretty trifles in stucco-painting.



P L A T E VI. [1]

THIS picture [2] is the companion of the preceding, and is executed in a manner [3] not inferior to it; but the design is not so clear. The child who is suckled by the hind may be *Telephus*. This incident certainly favours that name [4]. The rest of the figures seem to bear a relation to him [5]. His father Hercules, adorned with his most remark-

[1] See Catalogue, n. 123.

[2] Found at Refina along with the Theseus.

[3] The same skill is discernible in the design of this piece, and in the attitudes of the figures, as well as the same manner of colouring.

[4] *Diodorus* iv. 33. writes that *Corytus* called the child *Τηλεφον*, *απο της τρεφουσης ελεφς*: *Telephus*, from the hind which had nourished him. *Apollodorus* iii. 9. *Hyginus* f. 99.—*Pausanias* ix. 31. observe, that among other beautiful works of excellent artists which he had seen at Helicon, was a hind giving suck to the little *Telephus*.

[5] *Hercules*, returning victorious from the war against the Spartans, paid a visit in Arcadia to king *Aleus*; and having secretly violated *Auge*, the daughter of his host, he departed. *Aleus*, finding that his daughter was with child, delivered her to *Nauplius* his confidant, to be thrown into the sea: whilst he was conducting her, she, being taken with the pains of childbirth, feigned some other business, retired into a neighbouring grove near Mount *Parthenius*, and there being delivered of her infant, concealed him among the bushes, and returned to her company. Arriving at *Nauplia*, she was not drowned, according to the cruel injunction of her father, but sold to some travellers, who sailed for Asia, and there sold her to *Teuthras* king of Mysia. In the mean time the infant, being left near Mount *Parthenius*, was found by the shepherds of king *Corytus*, just as a hind was going to give him suck. The shepherds took him and carried him to their master, who ordered him to be brought up in the family under the name of *Telephus*. When he was grown a man, he had a mind to consult the oracle at Delphi, in order to discover his parents; and receiving for answer, that he should learn who they were from *Teuthras*; on his arrival at court, he was acknowledged by his mother, and declared by *Teuthras* his successor in the kingdom, who also gave him his daughter *Argiope* in marriage. Thus *Diodorus* relates this adventure, iv. 33. *Apollodorus* however, ii. 7. and iii. 9. will have it, that *Auge* concealed *Telephus* in the temple of Minerva; that,

able

able attributes [6], attentively surveys him, whilst a young nymph, distinguished by wings, some ears of corn, and a crown of olive [7], points at him with her finger. In the

being found by *Aleus*, he was exposed on mount *Parthenius*; and that *Auge* was consigned to *Nauplius* to be put to death. But *Strabo* xiii. p. 615, upon the authority of *Euripides*, relates, that *Auge* and her son *Telephus*, being shut up together in a chest, were thrown into the sea by *Aleus*; and that, by the direction of *Minerva*, the chest being driven into the mouth of the river *Caicus*, *Auge* was taken to wife by king *Teuthras*, and *Telephus* adopted, who afterwards succeeded him in the kingdom. *Pausanias* viii. 4. writes, that *Hecataeus* was of the same opinion; but he elsewhere gives various accounts of these matters, and says in the viiith book, 47, 48, and 54, that the fountain was to be seen in *Arcadia* near which *Auge* was deflowered by *Hercules*; also the Temple of *Lucina* ἐν γυνάσσι, so called, because *Auge* in that place, being taken with the pains of childbirth, fell upon her knees, and in that posture brought forth *Telephus*. And opposite thereto they shew the bed of *Telephus*, so called because near mount *Parthenius* he was exposed in his infancy by his mother, and nourished by a hind. Others believe, as indeed *Pausanias* himself affirms, x. 28. that *Auge*, being pregnant by *Hercules*, brought forth her son in *Mysia*; and that he very much resembled his father.

[6] *Hesiod*, in his poem of the shield, 128, &c. not only attributes to *Hercules* the bow and arrows, but arms him likewise with every sort of military accoutrements. The first however who ascribed to this hero the club and lion's skin, as his proper attributes, was the author of a poem entitled *Heraclea*. *Strabo* xv. p. 688. writes: That giving to *Hercules* the skin of a lion, and a club, was the invention of him who composed the *Heraclea*, *Pisander* or whoever it was: for the ancient statues do not represent *Hercules* in this manner. Although it is dubiously expressed here who was the author of *Heraclea*; this poem has been generally attributed to *Pisander*. *Strabo* himself says, xiv. p. 655, *Pisander*, the author of the poem of *Heraclea*, was of *Rhodes*. *Suidas* in Πισανδρῶς writes, *Heraclea*, the poem of *Pisander*, contains in two books the achievements of *Hercules*: this author first represented *Hercules* with a club. *Pausanias* ii. 37, and viii. 22, cites *Pisander* of *Camirus*, as the author of a poem on the deeds of *Hercules*. And in *Theocritus* there is an epigram in praise of this ancient poet. Be that as it may, this is certain, that the lion's skin and club are so peculiarly the attributes of *Hercules*, that the bow and arrows, where we meet with either of them, seem superfluous. *Theocritus*, in order to characterize this hero, says:

“ Δέρμα τε θυρῶ ὄρων, χεῖροπληθὴ τε κορυμνῆ,”

Viewing the savage skin and massy club.

And on antiques he is represented with one or the other, and most commonly with both. However, there are instances in which the bow, the arrows, the skin, and the club, are all joined together. *Tertullian*, to deride this hero so famous in story, calls him by the name of *Scytalo-sagitti-pelliger*, *De Pallio*, c. iv. num. 3. Our Painter then having united all the attributes, each of which suffices to distinguish *Hercules* from every one else; without doubt intended to represent to us no other than this hero.

[7.] Wings, and garlands of leaves or flowers, are characteristic of *Genii*: books, gems, medals, bas-reliefs, furnish us with abundance of instances. The *Genii* are majestic

majestic dame who appears in a fitting posture, crowned with flowers, a basket of fruit [8] at her side, and a rustic staff in her left hand; is meant to be exhibited the tutelary deity of the exposed infant [9], or his country, as another circumstance suggests [10]. The young *Faunus*, or *Pan* [11], whichever it is, accompanying this lady, is a

represented under both sexes. See *Nat. Com.* iv. 3. and *Montfaucon* t. i. p. ii. lib. 2. c. 13. § 5. And in tab. cc. n. 5. Victory and Fortune are both represented with wings. See *Plutarch de Virt. & Fort. Rom.*—*Ovid. Trist.* ii. 169. and *Pacat. in Panegy.* To the goddesses of Peace, besides the crown of olive, and the ears of corn, which are her peculiar symbols; wings are also sometimes given. *Cuperi Apotheos. Hom.* p. 178. This uncertainty has suggested various opinions to our critics. One maintains, that the figure thus distinguished, represents *Ceres*; another will have it to be meant for *Providence*, induced by the expression of *Strabo* xiii. p. 615, (who, recounting the adventure of *Telephus*, says, that he was saved *Ἀθηνᾶς πρόνοια*, by the providence of *Minerva*) and by another of *Apollodorus* ii. 7. who writes, that *Telephus* was nursed by a hind, under a certain divine Providence. This opinion differs not materially from another, that *fortune* might have been designed here: for what the vulgar called *fortune*, philosophers acknowledged to be the *providence* of the gods. And indeed on some medals of the times immediately succeeding *Titus*, providence is represented with ears of corn.

[8] Grapes and pomgranates.

[9] Every thing has been offered that can be supposed, to give any information with regard to this nymph, or deity, whichever it is. *Auge*, *Lucina*, *Minerva*, and others of the same kind, have been mentioned: but all of them liable to some rational objections. Many have, with some show of probability, held, that it must be the goddess *Tellus*, called by the Greeks *Καρφισοφῶς*, the nurse of infants. *Suidas*, and *Pausanias*, I. 22, make mention of her. This goddess, as every one knows, being often taken for the great mother, for *Ops*, for *Flora*, (all which mean one and the same deity), is very properly accompanied by the god *Pan*, whom *Pindar* calls *Μαίρη μεγάλης σπαδῶς*: the follower of the great mother, or as *Aristotle*, *Rhet.* ii. 24. explains him, *μεγάλης Θεῆς κῆρα πάνδοπον*, according to *Wesseling's* Remark on *Diodor.* iii. 58. v. 36. And the tame lion is a circumstance that agrees very well.

[10] It has been suggested, that this goddess represents *Mysia*, in which *Telephus* was born, or certainly reigned; and of which the soil is called by *Pindar*, I. viii. 108. *ἀμπέλοεν*, abounding with vines; or *Arcadia*, a place equally fertile; and in this case *Pan*, the principal deity of that country, might, with much propriety, accompany her.

[11] The shepherd's crook, the pipe, and tiger's or panther's skin, were the proper symbols of the god *Pan*, representing nature. See *Nat. Com.* v. 6. It is true that *Pan* is also figured with horns, and a beard; nevertheless, appearing sometimes without either, the *Pan* of the Greeks is confounded with the *Faunus* of the

circumstance that may contribute to particularize her [12].

Latins. *Justin.* xliii. 1. 6. says, "In hujus radicibus templum Lycaeo, quem Graeci Pana, Romani Lupercum appellant, constituit."

Ovid agreeably to this says, *Fast.* v. 101.

"Semicaper coleris cinctus, Faune, Lupercis."

And *Horace*, l. i. od. 17.

"Velox amoenum saepe Lucretilem

"Mutat Lycaeo Faunus."

[12] There remains some doubt about this figure; no plausible reason being given why, upon supposition that the sitting lady represents *Arcadia*, or even *Terra*, the god *Pan* should be painted in the form of a youth. This doubt, in conjunction with another still greater, from the appearance of an eagle in the picture; for which it is exceeding difficult to account; has given occasion to advance another conjecture. *Dionysius of Halicarnassus* relates, i. p. 34. that there was current in Italy an ancient tradition that *Hercules* had a son called *Latinus*, by a young woman of the north, (ἐκ τῆς ὑπερῆσπιδος κορυφῆς); and that, having given in marriage this young lady to *Faunus*, king of the *Aborigines*, *Latinus* was believed to be the son of *Faunus*. *Suidas*, agreeably to this account, under the word Λαῖνοι writes thus: *Telephus, surnamed Latinus, the son of Hercules, gave the name of Latins to a people before called Cctii. They were afterwards called Italians, from one Italus; then Aeneadae from Aeneas; and lastly Romans from Romulus.* It is true that *Kuster*, upon this passage, writes: "Haec inepta omnino sunt, et ex putidis lacunis hausta, "quibus gemina legas apud *Cedrenum* et *Joannem Malalam.*" Now that this passage is not to be found in all the manuscripts, and perhaps only in that belonging to *Portus*, may be allowed: but that the contents of it should be throughout foolish and false, cannot well be advanced; since it is very true, that the Latins were once called *Cetii*, a name derived from *Cettim*, the grandson of *Japhet*, and great grandson of *Noah*, Gen. c. x. Mention is made of this name by ancient authors. *Hom.* *Od.* Δ. 520. and elsewhere. The tradition contained in that passage is not then entirely to be rejected; and it deserves the more attention, because *Plutarch* in his life of *Romulus*, at the beginning, writes, *that Rome was so called, according to some, from Roma, the daughter of Telephus and wife of Aeneas.* He also adds, *that the lady, whom Hercules was concerned with, was called Faula, or Flaura; and the worship of the goddesses Flora was very ancient in Latium, being antecedent even to the foundation of Rome.* *Varro de Lingua Latina*, lib. iv. and others, hold that *Αἰβύρα* was the secret name of that city. Now, though all these conjectures taken separately may be weak, yet if they are all put together, we may perhaps venture to pronounce, that by the sitting lady, the goddesses *Flora* may be intended; that she has with her the young *Faunus*, who was thought to be the father of *Latinus* or *Telephus*, to particularize whom the hind may have been added; that peace or victory points out to *Hercules*, in his son, his illustrious descendants; and that, as the eagle explains the design of the Painter, in showing the origin of that warlike and victorious people; so the tame lion discovers, that the time alluded to is the age of the first *Caesars*, when the whole world respected the Roman power. Others, to whom such a conjecture appears more ingenious than true, think the Painter rather intended to represent *Telephus* exposed near mount *Parthenius*, in *Arcadia*; and that, to shadow out this country, he placed the god *Pan* near the goddesses *Tellus*, the

The

The *eagle* [13], and the *tame lion* [14], which the Painter no doubt introduced into his piece in order to render his design more clear, make it in fact more obscure [15].

The little frieze [16] which fills up the vacancy at the bot-

nurfe of infants, accompanied by her pacific lion; which goddess commands the hind to suckle the infant, whom *Providence*, or some such deity, shows to *Hercules*, and discovers to him the adventure, pointing out in the eagle the extraction of this hero. This second conjecture seems not so far-fetched as the other; both however are equally attended with this difficulty, that Roman subjects were not usually introduced into Grecian pictures. But it may be answered, that *Herculaneum* was not a city placed in the heart of Greece, but in the neighbourhood of Rome itself; which city, at the time these pictures were most probably drawn, she was obliged to flatter, through a desire to please, or from necessity: and in the prosecution of this work, we shall see Roman affairs introduced in our pictures.

[13] *Pausanias* viii. 31. mentions having seen in Arcadia, a statue of Bacchus, upon whose thyrsus was an eagle: and adds, that he was ignorant of the reason of it. *Meursius* on the *Cassandra* of *Lycophon*, v. 658, p. 78, remarks, that the eagle used to be given to heroes in general; perhaps because the very lofty flight of that bird expresses their elevated genius.

[14] The *lion* is also a proper attendant on heroes, to express their valour; and accordingly usually appears on the sepulchres of military men. *Pausanias* x. 40. tells us: *that near the city of Chaeronea is the sepulchre of those Thebans who died fighting against Philip. There is no inscription, but only a lion by way of device, to denote their magnanimity. Ptolemaeus Hephaestion* in *Photius Bib. Cod.* 190. relates, *that these sepulchral lions are a symbol of the strength of Hercules.* The *eagle* and *lion* then, being considered as symbols, may be equally suitable to *Telephus* and *Hercules*. A living lion, however, should seem superfluous, where there is the skin of another: but as several lions were killed by *Hercules*, so among the antique gems of *Augustinus*, p. ii. t. 39. there is a *Hercules* adorned with the spoils of one lion, in the act of killing another.

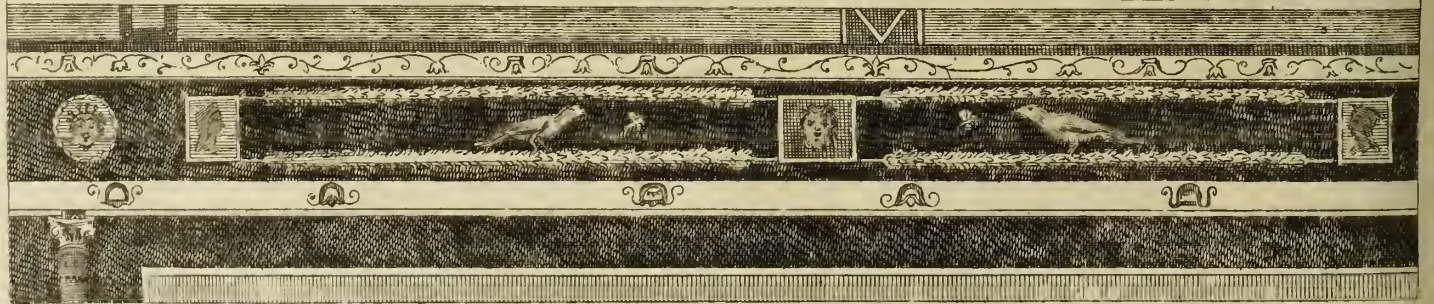
[15] All the above conjectures, each of which has some reasons to support it, prove the very great difficulties there are to encounter, in deciding upon the subject of this picture. And to confess the truth, to infer from the circumstance of the eagle, that it is a Roman subject, is too far-fetched: and to make it only a general symbol of heroism, is too simple. As to the lion, if it has no connection with the fitting lady, the meaning of it remains very obscure; especially if we consider the pacific posture in which it is painted. It avails but little to say, that the winged nymph with the ears of corn in her hand, crowned with olive; and *Hercules* himself in an attitude of repose, with the crown usually denoting victory or divinity; and in a word, all the other figures, who are crowned to express a sacrifice, or other joyful solemnity, convey the same idea with the tameness of the lion: since all this only renders the design of the Painter still more intricate.

[16] Catalogue, n. 209.

tom of the plate, is slightly touched, but with spirit [17].

[17] This *frieze*, which has no relation to *Telephus*, and was found in a different place, is probably part of some ornament in fictitious architecture. And the Painter seems to have intended an imitation of those ornaments which architects place in the fronts of their buildings. The ends of the beams were covered with *triglyphs*: the *intertignia*, or spaces between the triglyphs, were called *metopae*; on these they usually carved the heads of oxen or rams, as may be seen in the ancient edifices. *Vitruv.* iv. 2. and 3, writes thus: “Ita divisiones tignorum testae triglyphorum dispositione, intertignium, et opam habere in Doricis operibus coeperunt — utraque enim et inter denticulos, et inter triglyphos quae sunt intervalla, metopae nominantur: opas enim Graeci tignorum cubilia, et afferum appellant, uti nostra cava, columbaria. Ita quod inter duas opas est intertignium, id metopa est apud eos nominatum.” And in the front of a temple, with four columns, there were eight *triglyphs*, or *opae*, and seven *metopae*.

The Painter then seems to have designed by the eight ovals, to represent the extremities of the beams, covered with little figures instead of triglyphs; and by the seven rams heads the *intertignia*, or *metopae*. Whosoever should undertake to give an account of the little figures, would certainly undertake a very difficult task.



P L A T O VII. [1]

THIS picture, every part of which is wonderfully beautiful, represents the first labour [2] of *Hercules* [3]; who, when he was just born (as a certain author, with little probability however, pretends [4]), or whilst he was yet an infant [5], as he is here described, strangled the two *serpents* [6]

[1] Catalogue, n. 119.

[2] *Philostratus* the younger, in *Imag.* v. which is called *Ηρακλής εν σπαιργωνοίς*, *Hercules in swaddling cloaths*, says, *και γελας ηδη τον αθλον*, and *Ovid. Met.* ix. 67:

“*Cunarum labor est angues superare mearum.*”

It was then the first labour of *Hercules*, but none of the twelve enjoined him by *Euristheus*.

[3] *Amphitryon*, being engaged in the war against the *Teleboans*, was absent from *Thebes*, where his wife *Alcmena* remained. *Jupiter* assumed his likeness, and lay with her one night only; but he lengthened the night in such a manner, that it was as long as two or three, or even nine nights, according to various traditions. *Amphitryon* returning soon after, was surprized at the coldness with which his wife received him; and understanding that it was because she supposed this not to be his first arrival, he consulted the diviner *Tiresias* about it, from whom he discovered what *Jupiter* had done. *Alcmena* at her time brought forth two sons, *Hercules* begotten by *Jupiter*, and *Iphiclus* by *Amphitryon*: but *Juno*, out of hatred to her rival, threw two monstrous serpents into the cradle of the infants: *Iphiclus* being much terrified, *Hercules* attacked and slew them. This is the account of *Apollodorus*, *Biblioth. lib.* ii. and of the Greek and Latin poets who speak of the generation, descent, and recognition of *Hercules*. This amorous intrigue of *Jupiter* is the subject of the first comedy of *Plautus*, which we shall examine more at large presently.

[4] *Plaut. Amph. act.* v. *sc.* 1.

[5] *Apollodorus*, in the place quoted above, says, that *Hercules* was already eight months old; and *Theocritus*; *Id.* xxiv. 1. calls him *δεκαμηνην*, *ten months of age*; an opinion more probable and more consistent with our picture.

[6] “*Alterum altera apprehendit eos manu perniciter.*” *Plaut. act.* v. *sc.* 1. Thus too *Apollodorus*, *Theocritus*, *Philostratus*, and others, represent it: there is a gem which treats the subject in the same manner.

sent by Juno [7] to kill him: *Alcmena* [8] appears in an attitude [9] that with great life expresses all her terror.

On one side is painted *Jupiter* seated on his *throne* [10] with a *scourge* [11] in his right hand, as if in act to drive away the serpents; and with a *sceptre* [12] in his left. On the other side *Amphitryon* holds in his arms [13] the terrified *Iphiclus* [14]. Were this picture to be compared with that of

[7] This is the common story; and accordingly *Diodorus* iv. 9. says, Juno commissioned two dragons to kill the little Hercules; but grasping one in each hand, he strangled them. On account of this action, the infant, who was at first named Alcides, was called by the Argives (Ἡρακλῆσαι, ὅτι δι' Ἡρῶν ἐσχεν κλέος), *Hercules*, because he derived his glory from Juno: but *Pherocydes*, a very ancient historian, in *Apollodorus*, will have it, that *Amphitryon* threw the serpents into the cradle, in order to distinguish his own son.

[8] From *Perseus* and *Andromeda*, among other children, sprung *Alcaeus*, *Electryon* and *Stheneleus*: of *Alcaeus* and *Hipponome* were born *Amphitryon* and his sister *Anasso*: from her and *Electryon* her uncle, sprung a daughter *Alcmena*, who was the wife of *Amphitryon* her cousin. *Stheneleus* and *Nicippe* had a son *Euristheus*, who was afterwards king of Mycenae, whom *Hercules* was condemned to serve for twelve years, and to accomplish as many labours, enjoined him by the king. *Apollodor. Bibl. lib. ii. Plutarch* in *Theseus*, and the *Scholiast* of *Pindar*, od. vii. 49. say, that *Alcmena* was the daughter of *Electryon* and of *Lysidice*, the daughter of *Pelops*, whom *Diodorus*, iv. 9. calls *Eurydice*.

[9] *Philostratus*, *Imag.* v. represents her as she is here: ἀκαλυπτός, και μονοχιτών, ἀνομιδισασα της ευνης, ἀπειλήω τη κομη, τας χειρας ἐπιέλασσα. *Pindar* p. iv. 304. calls *Alcmena* ἐλικόδελεφαρον. And *Statius Thebaid.* vi. 288. says, that she bore, by way of ornament, three moons:

“Tergemina crinem circumdata Luna:”

perhaps in memory of the triple night which passed in the begetting of *Hercules*. In our painting, the whole head of *Alcmena* is so much damaged, that the outlines are hardly distinguishable.

[10] The throne here painted is the same as on medals and bas-reliefs.

[11] The *Dei Avertenci* are thus represented, *La Chauffe*, tom. i. sect. i. tab. 33.

[12] It is not long, like a lance, and held upright, as in many ancient monuments; but short, and as it appears in some others. See *Feithii Antiq. Homer. lib. ii. c. 4. § 4.* The sceptre is so peculiarly the ensign of Jupiter; that when the gods, especially Jupiter, were invoked in the ratification of peace, the person who took the oath held in his hand a sceptre, as the symbol of that deity. *Servius* on *Aen.* xii. 206.

[13] *Iphiclus*, awakening his parents with his cries, was taken up in the arms of his father: a circumstance mentioned by *Servius*.

[14] *Alcmena* had bound herself by an oath, to marry none except him, who would revenge the death of her brothers, slain by the sons of *Pterelas*, king of the *Zeuxis*,

Zeuxis, described by Pliny [15], the great resemblance discernible between them [16] might create a suspicion, that our Painter had partly imitated so excellent an original.

The singular manner in which Amphitryon is habited with a *tunic* [17], a *hood* [18], and *mantle* [19], deserves particular

Teleboans. *Amphitryon*, to obtain the lady, undertook a war against them, and reduced them to subjection. In the mean time *Jupiter*, assuming the figure of *Amphitryon*, lay with *Alcmena*. It is indeed generally agreed, that *Jupiter* enjoyed *Alcmena* first; and as *Apollodorus* calls *Hercules* one night older than *Iphiclus*, so *Theocritus*, *Id.* xxx. 2. styles *Iphiclus* a night younger than *Hercules*. *Plautus* alone pretends the contrary, expressing himself thus in the prologue of *Amphitryon*, v. 102. and 103.

“Is (*Amphitryon*) priusquam hinc abiit in exercitum

“Gravidam Alcumenam uxorem fecit suam.”

And he repeats it again, act. v. sc. 2.

We have already remarked, that this poet differs from the common opinion, in supposing *Hercules*, when just born, to have strangled the serpents. But as *Plautus* in that play differs widely from the received accounts in the story itself, so he departs likewise from probability, and the severity of dramatic laws. For whereas the action of a fable ought not to be prolonged beyond two days; he, on the other hand, makes *Hercules*, in three nights, to be begotten, born, and so surprizingly grown, as to be able to strangle the serpents; for all which matters more months are required. Besides all this, he confounds together the comic sock and the buskin of tragedy, intitling his drama a *tragi-comedy*: meaning by that name to insinuate, that the characters are not ordinary persons, such as usually appear in comedy; but the supreme *Jupiter*, the divine *Mercury*, the prince *Amphitryon*, and the heroine *Alcmena*. It is true, that in this *Plautus* has perhaps imitated *Rhynton* the Tarentine poet, who invented the *Hilaro-tragoedia*, a name given by him to those plays (which afterwards obtained the name of *Rhyntonicae*), in which the facetiousness of comedy was applied to tragic subjects. Now *Athenaeus* having mentioned a play of *Rhynton's* called *Amphitryon*, it is probable, that from this piece *Plautus* took his *tragi-comedy*. But we do not know whether *Rhynton* had jumbled together so many improbable events. The authority however of those who attend to common sense, ought ever to carry more weight than that of a man who gives a loofe to invention for the sake of ridicule.

[15] *Pliny* xxxv. 9. “Magnificus est Jupiter ejus in throno, adstantibus diis, et Hercules infans dracones strangulans, Alcmena matre coram pavente, et Amphitryone.”

[16] The want of the other deities in our picture (which perhaps the compass of the stucco would not admit) is compensated by some other matters, which the Painter (for *Pliny* has not explained it) either met with in the picture of *Zeuxis*, or drew from some other source.

[17] That sort of *tunic* which reaches down to the wrist of both hands is called *χειρῶτος χιτων*, *Pollux* vii. 53. *Gellius* vii. 12.

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attention: his *hat* [20], his *buskins* [21], and Alcmena's *slippers* [22], are worthy of consideration. The collar which the young Hercules wears, seems by its colour to be of silver [23].

The little plate [24] at the bottom of this, is part of a finishing of some ornamental piece, suggested by fancy; and has no relation to Hercules.

[18] Over the tunic appears the *hood*, which covers the shoulders, long behind, and short before; and this was the true form of the hood, of which, till now, nothing was known but the name. *Suidas* in *Επωμῖς*. *Pollux* vii. 49. says, however, that it was proper to women.

[19] The *mantle*, or *pallium*, was the uppermost garment, *Nonius* xiv. 26. and was properly a Grecian dress. *Suetonius Aug.* c. 98. 5. *Homer* gives it to his heroes, *Iliad.* ii. 43. *Od.* iii. 467, &c.

[20] *Plautus* introduces on the stage both the real and the pretended *Amphitryon*, with a *petasus*, *Prol.* v. 144.

“Tum meo patri torulus inerit aureus

“Sub petaso: id signum Amphitryoni non erit.”

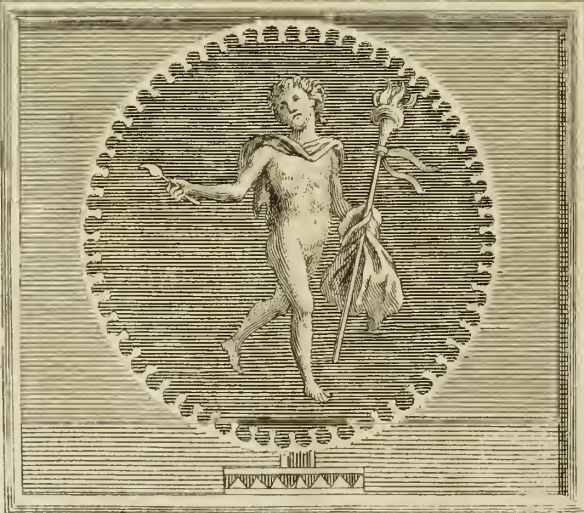
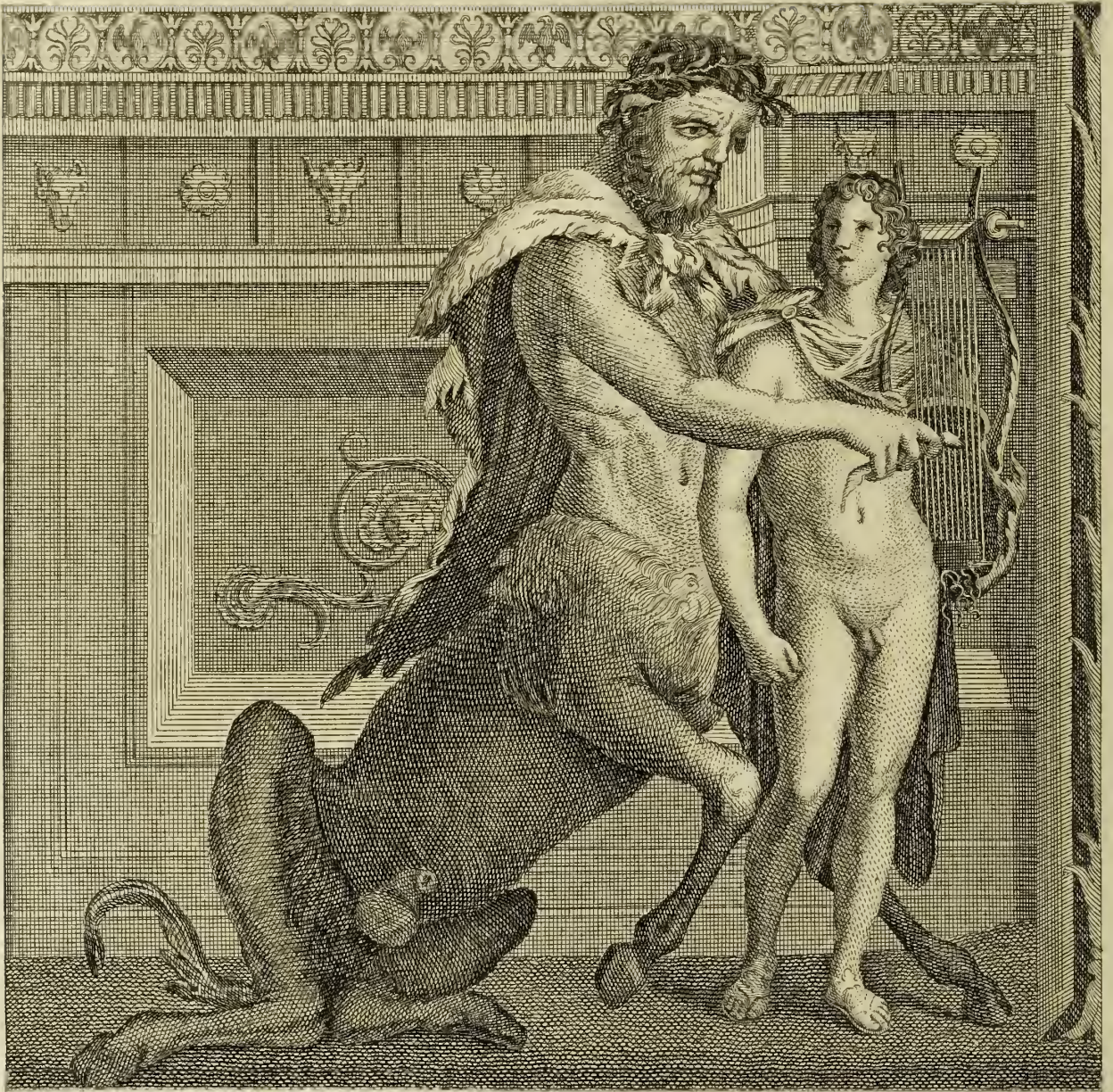
This kind of hat was worn by travellers, *Plautus*, *Merc.* v. 2. and *Pseud.* ii. 4. That of *Amphitryon*, which we see here, was for the same use.

[21] The Greeks for the most part went bare-foot: upon a journey, they used to wear shoes. *Homer*, in *Hymn. Mercur.* v. 83. *Spanheim ad Callim. Hymn. in Apoll.* v. 34. In these of *Amphitryon's* the sole appears to be very substantial, whereas it was usually made of thin leather, of reeds or broom wove or plaited, or else of cork, *Xenoph.* *Cyropaed.* viii. p. 142. The aperture of that part which goes half way up the leg is laced together by small thongs of leather.

[22] They seem to be of the finest skin, and resemble a good deal the slippers which are now worn by our women.

[23] Such collars of gold or silver were common ornaments for children. See *Scheffer de Torquibus*.

[24] Catalogue, n. 180.



P L A T E VIII. [1]

IN this picture [2], the merit of which may safely be submitted to the judgment of connoisseurs, who have always looked upon it with admiration, is represented the young Achilles, learning of the centaur Chiron to play upon the harp, or lyre [3]. The whole is worthy of being observed with attention. In the centaur [4], besides his attitude [5], the skin

[1] Catalogue, n. 370.

[2] Found with the next at Refina, in 1739.

[3] For the full illustration of this picture we might refer the reader to the *Homericus Achilles* of Drelincourt, or to *Fabretti in Tab. Iliad.* p. 355, &c. or to the Article of *Achilles* in *Bayle* only. But the end for which these notes are intended, obliges us to make observations which to many may not appear new, and which every body may easily find. We write them principally for those, who either cannot, or do not choose to consult other books about these plates; not omitting however to refer to the authors themselves, for the sake of those who may not be inclined to take our word.

[4] *Saturn* having an amorous intercourse with *Philyra*, the daughter of *Oceanus*, was surpris'd by his wife *Rhea*. He immediately transformed himself into a horse, and *Philyra* fled to mount *Pelion*; where she brought forth *Chiron*, of a figure partaking both of man and horse. *Apollon. Argon.* ii. And such was the grief and shame which *Philyra* suffered on account of this monstrous birth, that she determin'd not to survive it, and obtain'd of *Jupiter* the favour of being transformed into a lime tree. *Hyginus*, fab. 138.

Others tell the story, that *Ixion* being enamour'd of *Juno*, had the assurance to make use of violence; and that the goddess, to avoid the encounter, substituted a cloud which represented her own figure: from this conjunction sprang *Chiron*, the first of the race of the centaurs. See *Nat. Com.* iv. 12. and vii. 4. He was a very just and wise man: the inventor of botany; and very skilful in chirurgery, whence he had his name: he was the instructor of *Aesculapius* in medicine, of *Hercules* in astronomy, and of *Achilles* in music, of which he was a very great master. *Hyginus Astron. Poët.* ii. in *Centaur.* *Apollod. Biblioth.* iii. *Philostratus Heroic.* ix. mentions other heroes being instructed by Chiron. *Suidas* in *Χείρων* says, that he first introduced the use of herbs into medicine, and wrote poetical precepts in the art for *Achilles*; and having likewise invented medicines for horses, he obtained the name

with which he is covered [6], the plant which forms his garland [7], and above all, the *plectrum*, which he holds in his right hand [8], offer themselves to our consideration.

In Achilles [9] the sandals indeed [10] seem a violation of

of *Centaur*. Some are of opinion, that *Chiron* being wounded with an arrow by *Hercules*, and being unable to cure the hurt, died of it: Others tell us, that he applied the herb called *Centaur*y, and was healed. Plin. xxv. 6.

[5] Thus *Statius*, *Achil.* i. 125. represents him:

“ imos submissus in armos.”

[6] *Chiron* was the first who exercised himself in hunting; and on that account the skin of a wild beast appears in character. Though this cloathing belonged to the *Centaur*s in general; as the companions of *Bacchus*. *Buonarroti in Cameo del Trionfo di Bacco*, p. 438.

[7] This is not very distinguishable: it is not however *ivy* with which the *Centaur*s are usually crowned. *Pliny* describes several plants, which took their name from *Chiron*. xxv. 4. “ Tertium panaces Chironion cognominatur ab inventore: Folium ejus Lapatho simile, majus tamen et hirsutius.—Quartum genus panaces ab eodem Chirone repertum, Centaurion cognominatur. Est Chironis inventum ampelos, quae vocatur Chironia.” In the same book, chap. vi. “ Centaurio curatus dicitur Chiron, quem Hercules excepti hospitio pertractanti arma, sagitta excidisset in pedem; quare aliqui Chironion vocant: folia sunt lata, et oblonga, ferrata ambitu.” In xxiv. 14. he mentions, “ pyxacanthon Chironiam:” and in xxvi. 14. “ Herbam Chironiam.” The painter perhaps had one of these in view.

[8] *Pignorius de Servis*, p. 80. makes mention of the most uncommon forms of *Plectra*. On two bas-reliefs in *Montfaucon Ant. Expl.* t. i. p. i. tab. 59 and 60. there are some which are like small tusks. Ours here most resembles that which we meet with in *Buonarroti's Osservazioni sopra i Medaglioni*, p. 368.

[9] *Thetis*, the daughter of *Chiron*, according to the poet *Epicharmus*; or of *Nereus*, according to the common tradition, being the most beautiful of women, was eagerly desired by *Jupiter*, by *Neptune*, and *Apollo*: but because *Prometheus* had foretold her, that her son should be more valiant and renowned than his father, no god would hold commerce with her; and *Jupiter* decreed her to be the wife of a mortal. She was given in marriage to *Peleus*, the son of *Aeacus* and *Endeis*. *Apollodorus Bib.* iii. *Hygin. Fab.* 54. From *Peleus* and *Thetis* sprang *Achilles*; and his mother being desirous to render him invulnerable, dipped him in the Stygian lake, holding him by one heel, in which part, because untouched by the water, he remained liable to be wounded. *Fulgent. Mythol.* iii. 7. *Servius ad Aeneid.* vi. 57. Many reasons have been assigned to account for the name of *Achilles*; some imagining him to be so called quasi *αχιλλος*, others quasi *αχιλος*. Every thing on this subject has been diligently collected by *Bayle*, in the second article of *Achilles*. In the first article, (where on the authority of *Ptolemy in Photius Biblioth. Cod.* 190. he speaks of many of the name of *Achilles* besides the son of *Thetis*) he rejects all these etymologies; and asserts, that *Chiron* named the famous hero his pupil *Achilles*, because that was the name of *Chiron's* master. It is however disputed,

the

the *costume*; but on the other hand, the action of the fingers, which are represented striking the cords [11] of the instrument [12], is proper enough.

whether *Chiron* did educate our *Achilles*. We have remarked, plate iii. note [5] that *Homer*, Il. ix. affirms *Achilles* to have been educated by *Phoenix*; attributing only to *Chiron* the having instructed him in the knowledge of plants, Il. xi. 877, &c. Some have thought to reconcile *Homer* with all the other authors who attribute such a charge to *Chiron*; but they have not succeeded happily. See *Bayle*, art. *Achilles*, rem. C. Be that as it may, *Homer*, Il. ix. 186, &c. says, that *Achilles* shutting himself up in his tent, on account of his chagrin for having lost *Briseïs*, amused himself with playing upon his *lyre*. *Philostratus Heroic.* c. 19. besides music, attributes poetry also to *Achilles*. Every thing else which is related of this hero is very well known. It being impossible to take Troy without him, and he being doomed to die under its walls; *Thetis*, desirous to withdraw him from his destiny, concealed him in a female dress, with *Lycomedes* king of Scyros: but he was discovered by the diligence of *Ulysses*; and, after having given very great proofs of his valour, and of his wrath in the war, he was slain by Paris, under the direction of *Apollo*, just as he was betrothing himself to *Polyxena*, the daughter of *Priam*.

[10] *Philostratus*, *Epist.* xxii. says, that *Achilles* was painted bare-foot. And indeed, as heroes were usually represented with naked feet, it seemed peculiarly proper for *Achilles*, whose swiftness was so greatly celebrated. Whence he is continually called by *Homer* *ποδας ωνυς*: and *Bayle* *Achilles* rem. A. n. vi. observes, that perhaps this hero was feigned to have been nourished by the marrow of lions, and of stags (as we read in *Gregory Nazianzen Orat.* xx.); only to express his character: as if by such sort of food, *Achilles* became valorous and full of wrath like a lion, and swift in the race like a stag. In other respects, this picture of our *Achilles* is very like one of which *Philostratus* has given us a description, *Imag.* ii. lib. 2. And in *Heroic.* c. 19. he speaks minutely of his stature and shape. What *Homer*, Il. ii. 673. says of *Nireus*, that he was more beautiful than any one at Troy except *Achilles*, is a great eulogium on his beauty. But much greater is the idea which the *Scholiast* upon *Iliad.* i. 131. makes us form of him, by styling him the most beautiful of all the heroes.

[11] Both hands were made use of in playing the harp: the *Plectrum* was held with the right hand, and the strings touched with the left. *Aconius in Verr.* i. 20. "Quum canunt citharistae utriusque manus funguntur officio: dextra plectro utitur; et hoc est foris canere: sinistra digitis chordas capit, et hoc est intus canere." See *Bulenger de Teatro*, ii. 39. *Cicero in Verr.* i. 20. speaks of *Aspendius* a famous performer upon the harp, who did every thing with the left hand alone: whence the expressions *intus canere*, and *Aspendii Citharistae*, were proverbially applied to filchers, on account of their dexterity, and because they knew how to conceal what they did.

[12] There are many and various opinions about the invention of the harp and the lyre; and whether they are one and the same, or different instruments. *Pausanias*, v. 14. writes thus: *There was a tradition among the Greeks, that Mercury invented the lyre, Apollo the harp.* But *Plutarch de Musica*, p. 1131. relates, that *Heraclides* attributed the invention of the latter to *Orpheus*. On the other hand,

The *building* which makes the back-ground of the piece, and in which all the difficulty of it consists [13], by no means corresponds with the clearness and perfection of the figures [14].

Macrob. Sat. i. 19. Fulgent. Myth. i. 14. and all the poets, confound the instruments together; indiscriminately attributing to *Apollo* the *lyre* or the *harp*. There is equal doubt and uncertainty in determining the number of the strings. *Diodorus, i. 16.* says, that *Mercury* put three strings to the lyre invented by him; imitating the seasons of the year: for he formed three tones, taking the acute from the summer, the grave from the winter, the natural from the spring. *Macrobius Sat. i. 19.* and *Nicomachus* in *Boëthius de Musica, v.* give four strings to the lyre. Some are of opinion, that *Coroebus* added the fifth, and *Hyagnis* the sixth. See *Caesius in Cael. Astron. Poet. in Lyra.* But *Homer Hymn. in Mercur. Virgil Aen. vi. 645. Horace, iii. Ode 11.* and almost all the poets, make the strings of the lyre to be seven. *Plutarch Symp. ix. 14. Macrobius Sat. i. 19. Callimachus Hymn. in Del.* assign three different reasons for the number seven in the strings of *Apollo's* lyre. *Festus Avienus* will have it, that *Mercury* formed the lyre with seven strings in allusion to the seven Pleiades, of which his mother *Maia* was one, and that *Orpheus* increased them to nine, in honour of the nine muses. *Pliny vii. 56.* has the following passage: "Citharam Amphion, ut alii Orpheus, ut alii Linus invenit. Septem chordis additis Terpander. Octavam Simonides addidit: nonam Timotheus." *Fulgentius Mythol. i. 14.* says, that the lyre of *Apollo* had ten strings. Lastly, *Pausanias, iii. 12.* relates, that *Timotheus*, the Milesian, was punished by the Lacedaemonians, because to the seven strings of the ancients he added four others, upon his own harp. In our picture the instrument has eleven strings, and is of the same form as we commonly meet with upon gems, and other ancient monuments, and as authors have described it. *Philostratus Imag. x. lib. i.* minutely delineates it, and enumerates its parts with exactness. Upon a marble in *Spon. Miscell. Er. Ant. p. 23,* there is a harp of a triangular form. *Spon* observes, that in an epistle *de generibus Musices* attributed to *Jerom*, we read, that the harp was formed like a Δ , with twenty-four strings. In one of our paintings, which will be explained in this volume, there is an instrument of the same form. For the rest *La Chausse* may be consulted, *Thef. Er. Ant. tom. ii. sec. iv. tab. iv. and v.* where he has collected all the various instruments of this kind, which are to be met with on antiques, and learnedly explains them. As to the instrument here painted, it ought in propriety of speech to be called a *Phorminx*, which differed not in any respect from the harp; but of which *Bulenger de Theatr. ii. 37,* observes, on the authority of *Hesychius*, that it was made to hang up, as it appears here. *Homer* too, speaking of the harp of *Achilles*, calls it *Phorminx*.

[13] Not to mention the attitudes of the figures; the head of *Chiron*, and the *nud* of *Achilles*, are very pretty; and if there be a defect in any part, it may be imputed rather to negligence, than error. The judgment of the connoisseurs bears testimony to the excellence and perfection of this painting; it can however receive no prejudice though any one should think differently of it: the critic will be punished in showing that he is not master of all its merit.

[14] It being conjectured, that this and the following picture were copies of Greek statues, from a certain delicacy of taste observable in them; both too being of the same size, and found in the same place, and whereas *Achilles* and *Chiron* are

The

The two *rounds* [15] at the bottom of the plate [16] seem designed for *Bacchantes*. The first has in her left hand a *torch* [17], and in her right, some instrument not easy to be determined [18]. The second holds in one hand a *riband* [19], and in the other a *Thyrſus* [20].

represented in this; and Pan and Olympus not improbably in the other: these circumstances have suggested to some that they were perhaps imitations of the beautiful Grecian groups of *Achilles* and *Chiron*, and *Olympus* and *Pan*, which were placed in the *Septa Julia*, as *Pliny* writes, xxxvi. 5. The seeing on a gem in the *Museum Florentinum* the figure of a *Centaur* instructing *Achilles*, exactly like that in our picture, confirmed the suspicion: and the observing, that in the gem the centaur lay upon one side, gave room for a remark, that it might be occasioned by its being copied from the same statue, but taken in a different point of view. And because the painter perhaps meant to show that he had a mind to express in their proper colours the two very groups which were so much admired in the *Septa Julia*, he added to the two pictures that architecture in the back-ground, representing the buildings themselves. This conjecture was relished as ingenious; but has been opposed by very strong objections.

[15] Catalogue, num. 354 and 355.

[16] They have no relation to *Achilles*, nor were they found in the same place.

[17] The mysteries of *Bacchus* being for the most part celebrated by night, his priestesses very properly carry torches. See *Buonarroti Trionfo di Bacco*, p. 431.

[18] It seems a sort of instrument for the purpose of trimming and mending the flambeau.

[19] Ribands and garlands of various colours, expressing festivity, were given to the priestesses of *Bacchus*.

[20] The *Thyrſi* were the proper ensigns of the followers of *Bacchus*. See *Buonarroti*, p. 435.

P L A T E IX.^[1]

PAUSANIAS [2], describing the beautiful pictures of *Polygnotus*, which he saw at Delphi, relates, that in one of them there was among other figures the satyr *Marsyas* [3] sitting upon a rock, with the young *Olympus* [4] by him, learning to play upon the flute [5]. And this seems to be the

[1] Catalogue, n. 115.

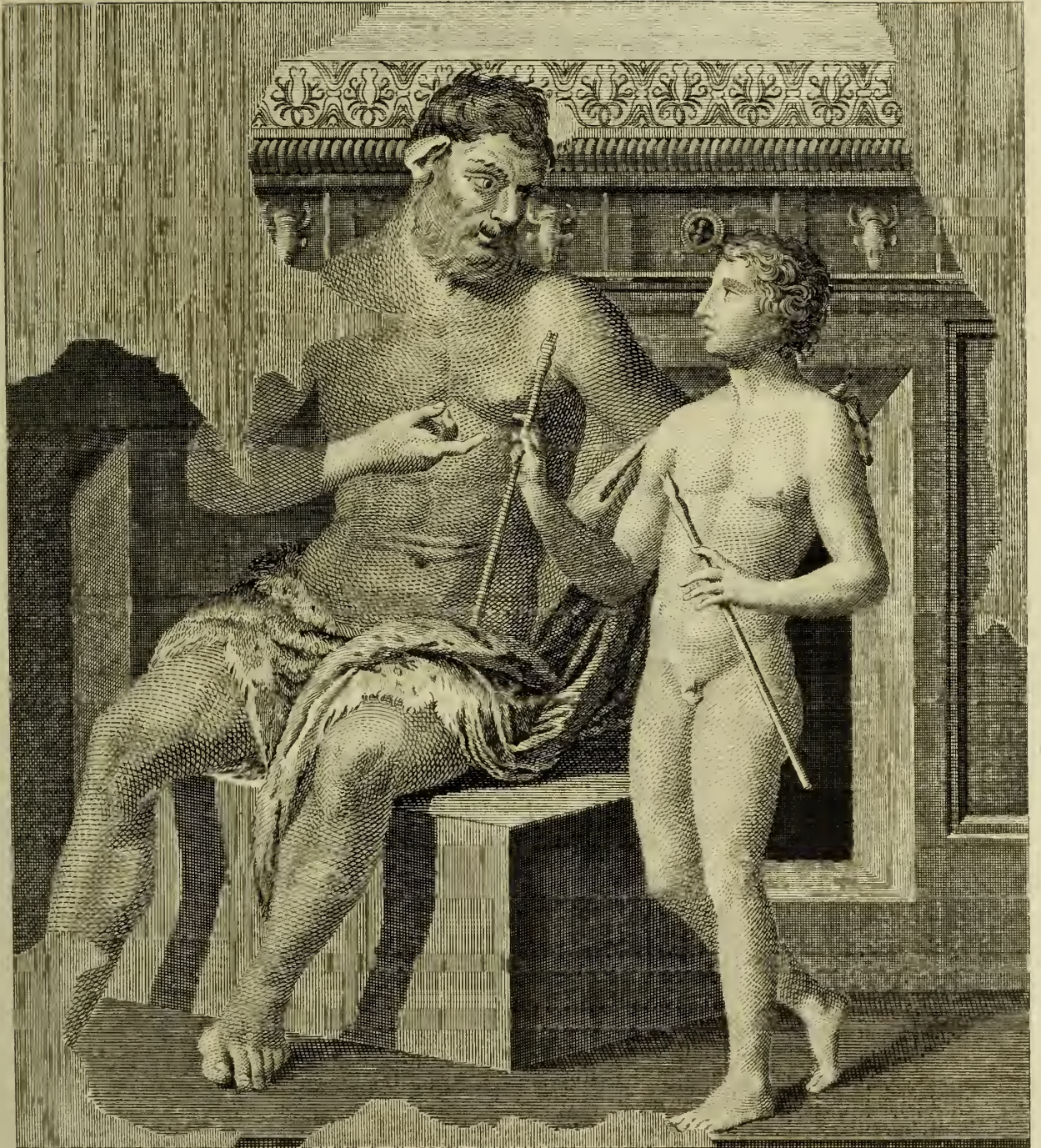
[2] *Pausanias*, x. 30, “ εἰν ἐπὶ τετραῖς κειζομένῳ Μαρσύῃ, καὶ Ὀλυμπῷ παρ’ αὐτοῦ παίδῳ εἰν ὤρει καὶ αὐλεῖν διδασκομένῳ σχήμα εἶχον.”

[3] Mythologists do not agree who was the father of *Marsyas*. *Hyginus*, F. 165, calls *Marsyas* the son of *Oeagrus*. *Plutarch de Musica*, p. 1133, will have him to be the son of *Hyagnis*. *Apollodorus Bib. i.* calls him the son of *Olympus*. All however agree that he was born in Phrygia, and that, being an excellent player upon the flute, he challenged *Apollo* to contend with him upon the harp, and being vanquished in the contest, was flayed alive by the god. *Diodorus iii.* 58. writes, that he was the inseparable companion of the goddess *Cybele*, and of wonderful continence, having preserved his chastity throughout his whole life.

[4] *Suidas* mentions many of the name of *Olympus*: of ours these are his words: *Olympus, son of Maeon, of Mysia, a player on the flute, and a poet, a disciple and friend of the satyr Marsyas, the son of Fagnis. Olympus lived before the Trojan war: from him mount Olympus in Mysia took its name.* On the word *Ἐυνάουλιον*, he adds, *that music was the occasion of Olympus's disgrace, as it had been that of his master.* That *Olympus* was the disciple of *Marsyas*, all agree. *Philost.* i. *Imag.* 20 and 21, gives a charming representation of this graceful youth, singing and playing in the company of the enamoured satyrs, who in the absence of *Marsyas* look wantonly at him, and flock about him. And *Ovid. Metam.* vi. v. 393, speaking of the fatal disgrace which *Marsyas* suffered from *Apollo*, says, that his brother satyrs, and the bright *Olympus*, bewailed him:

“ Et satyri fratres, et tunc quoque clarus Olympus.”

[5] It is controverted who was the original inventor of this instrument. *Hyginus*, *Fab.* 165. says, that *Minerva* first formed it of the bone of a stag; but, that being derided by *Juno* and *Venus* (because in blowing it her cheeks were puffed out, and it disfigured her face) she threw it aside; but meeting with *Marsyas*, taught him to play it. *Ovid. Fast.* vi. 697, &c. elegantly describes it. Others, according to



subject of the piece before us [6]. The ornament of architecture, which we see in this and the foregoing picture, mani-

Athenaeus, iv. p. 184, attribute to *Marsyas* not only the invention of the flute, but also of the *syrinx*. *Suidas*, under *Marsyas*, writes, “οσις εφευρε δια μεστικης αυλης “ απο καλαμων και χαλκισ.” But under the word *Ολυμπ* he seems to attribute the invention of it to *Hyagnis*, and calls his son *Marsyas* his scholar. In truth, the most common opinion favours *Hyagnis* as the inventor of this instrument, and the first who taught the art of playing it to others. *Apul. Florid.* i. *Marsyas* and *Olympus* made additions, and brought the use of the instrument to perfection. *Pausanias* indeed, x. 30. relates, that to *Marsyas* was attributed the *Μησων αυλημα*, that method of playing the flute which was made use of in the festivals of the great mother. And *Diodorus*, iii. 58. says, that *Cybele* having invented the pipe composed of several reeds joined together, *Marsyas* her follower transposed all the harmony of it to the flute. *Pliny*, vii. 56. thus distinguishes the different inventions: “Fistulam Pan: monaulum Mercurius: obliquam tibiam Midas in Phrygia: geminas tibias Marsyas in eadem gente – et Phrygios modulos.”

Although *Olympus* passed for the inventor of the flute (*Strabo*, x. 470.), yet his inventions were confined to the improvement of its use, by various modulations, and the establishment of rules. *Suidas* under *Ολυμπ*, and *Ξυναυλιων* expressly mentions, that *Olympus* “της αυλητικης νομης εποικει, εγραψε δε και θρηνητικης νομης.” As to the different sorts of flutes, *Meursius*, *Bartholinus* and others, may be consulted, who have professedly treated the subject; and *La Chausse*, *Mus. Rom. tom. ii. sect. iv. tab. i. and ii.* who hath collected and illustrated every thing about it: and we shall elsewhere have occasion to mention the subject. To understand our picture, it is sufficient to say, that the *Tibia* was a wind-instrument like our modern flute, and at first it had but three or four holes. *Pollux* iv. 80. *Ovid*, in the place already cited, thus describes it: ———

- “Prima terebrato per rara foramina buxo,
 “Ut daret effeci tibia longa sonos.
 “Inventum satyrus (*Marsyas*) primum miratur; at usum
 “Nescit, et inflatam sentit habere sonum.
 “Et modo dimittit digitis, modo concipit auras:
 “Jamque inter nymphas arte superbus erat.”

The principal part of the flute was its *tongue*, so called by the Greeks and Latins, because made in the shape of that member, and because it served the player to regulate his breath in blowing the instrument. See *Bartholinus de Tib.* i. 5. In the picture it is sufficiently distinct.

[6] In note [14] on the preceding plate it was mentioned, that some have been of opinion, that not *Marsyas* but *Pan* was represented here, on the authority of *Pliny* xxxvi. 5. who reckons among the most beautiful Grecian statues at Rome, *Olympus*, *Pan*, and *Chiron with Achilles*: A little after he subjoins: “Pana et “*Olympum* luctantes *Heliodorus* eodem loco” (in the portico of *Octavia*) —“quod “est alterum in terris symplegma nobile.” But it being unknown what connection *Pan* can have with *Olympus*, and all writers, on the contrary, agreeing that *Olympus* was the scholar of *Marsyas*, we can either draw no argument from these passages of *Pliny*; or must say, that he has confounded the god *Pan* with the satyr *Marsyas*. And indeed as *Silenus* and *Marsyas* are frequently confounded

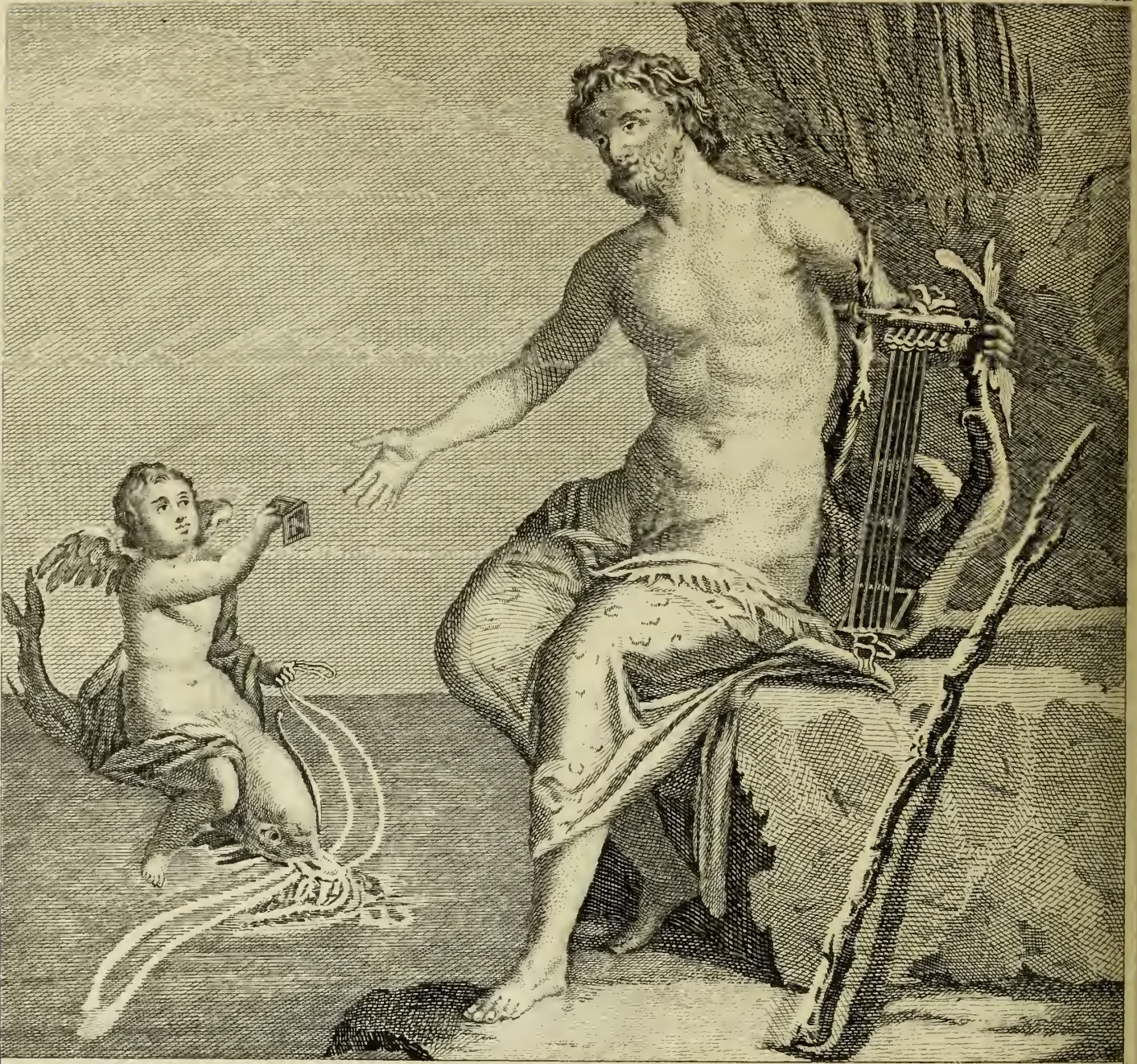
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feftly shows the correſpondence betwixt them [7] ; but does not clear up the difficulty, whether there be any relation between the buildings and the figures ; and if ſo, what that relation may be [8].

together, (*Strabo*, x. 470. *Pausanias*, ii. 22, and elſewhere; *Herodotus* alſo, vii. 26, ſpeaking of *Marſyas*, calls him expreſſly *Silenus*) ſo the invention of the *fyrinx*, the educating and attending *Bacchus*, the ears and the ſkin of a goat, being attributed indifferently to *Pan* and *Silenus* : the one may have been miſtaken for the other. (*Diodorus* iii. *Nat. Com.* v. 6, 8, and 13). However that may be, *Silenus* is repreſented, old, bald-headed, corpulent, punch-bellied, and entirely of an human form except his ears, which are large and pointed. *Lucian in Concilio Deorum*. Setting aſide the baldneſs, and ſome other deformities, which old age and drunkenneſs bring with them, this deſcription in a great meaſure agrees to our ſatyr. But the Painter has here repreſented *Marſyas* of a middling age, and of a proper figure. Of ſatyrs and their origin, we ſhall ſpeak in another place.

[7] It is abundantly clear, that the Painter intended theſe two pieces as comparisons, with regard both to the ſubject and the figures. The attitudes in both are beautiful and ſtudied : the heads of the centaur and ſatyr are excellent : the Achilles and the Olympus are in the ſame taſte, and have equal merit in the execution.

[8] A conjecture being propoſed in the 14th note on the preceding plate to account for this ornament, which ſeemed too ingenious and far-fetched ; another very ſimple one is offered. Theſe two paintings were found in the ſame place ; and the ornament does not terminate in the compartments of the wall which contained them, and which were cut from the reſt of the ſtucco. Whence it is probable, that throughout the whole wall of the room the very ſame ornament recurs. And, as in almoſt all the edifices, the walls were found covered with paintings, repreſenting architecture, grotesques, and the like ; and ſometimes there were ſingle figures, or groups, which had no other connection with each other than that of ſymmetry, and the ornament of the walls : ſo we may alſo affirm, that this is the caſe with the ornaments which form the back-ground of the pictures of the centaur and ſatyr ; without ſuppoſing that they have any reference to the perſons themſelves.



P L A T E X. [1]

EVERY one at first sight will imagine he understands all that is represented in this painting [2]: but if he would examine the whole minutely, and separate the parts from each other, he will perhaps find the piece exhibited here to differ so widely from common tradition, as to make it very difficult, without diligent enquiry, to give a good account of it. 'Tis well known, that among the Cyclopes [3] *Polyphemus* [4] was

[1] Catalogue, n. 249.

[2] Found at Resina.

[3] The *Cyclopes* were the first Inhabitants of Sicily. They lived in the mountains, and subsisted on the spontaneous produce of the earth; that sort of life which *Plato* imagines men to have lived immediately after the deluge, as *Strabo* observes, xiii. p. 592. See *Cluverius Sic. Ant.* ii. 15. and *Bochart in Chanaan*, i. 30. Some consider them as the original founders of society, and as the first who surrounded cities with walls. See *Natal. Com. Mythol.* ix. 8. But the poets, in conformity to *Homer*, *Odyss.* ix. 105, &c. describe the *Cyclopes* as contemners of the gods, and devourers of men, without laws, and without humanity. *Hesiod*, in *Theog.* v. 140, &c. sings thus of them.

*Terra to Coelus the proud Cyclopes bore,
Brontes and Steropes, and Arge brave:
Who forge the thunder for the arm of Jove.
In nought they differ from the other gods
Save that in front one circ'lar eye-ball glares.
And hence the name of Cyclopes ———*

Apollodorus agrees with *Hesiod*, *Bibl.* i. 2. and hence the poets feigned, that the *Cyclopes* inhabited the island *Vulcania* near *Actna*, together with *Vulcan*, with whom they were employed in forging the arms of the gods and heroes, *Virgil*, *Aeneid.* viii. 416, &c. where we may observe, he mentions *Pyracmon* in the place of *Arge*;

“ Brontesque, Steropesque, et nudus membra *Pyracmon.*”

the most famous; his amours with *Galatea* [5] are notorious;

They feigned also that *Jupiter* having killed *Aesculapius* with his thunder, and *Apollo* not being able to take revenge upon him for the death of his son, slew the *Cyclopes* who had forged *Jupiter's* thunder, *Hyg. Fab.* 49. and *Astron. Poet.* ii. in *Sagitta*.

[4] *Polyphemus* was the son of *Neptune*, and of the nymph *Thoosa*, according to *Homer*, *Odyss.* i. or of *Europa* the daughter of *Tityus*, as *Apollonius* writes, *Argon.* i. Others say, that *Polyphemus* was the son of *Elatus* and *Stilbe*, or *Amygone*; and that he married *Latonome* the daughter of *Alcmena* and *Amphitryon*, and the sister of *Hercules*. See *Natal. Com. Mythol.* ix. 8. But since *Hyginus*, *Fab.* 14. reckons among the Argonauts, *Polyphemus* (the son of *Elatus* and *Hippea*, born at Larissa in Thesfaly); *Latonome* seems to have been his wife, and he to have been a different person from the *Cyclops*. *Polyphemus* was the most renowned of the *Cyclopes*, but not their father, as *Nat. Com. chap.* viii. inconsiderately affirms; attributing to *Polyphemus* the 36th verse of *Euripides's Cyclops*;

—————*Now my sons I see
Passring their flocks.*—

The poet puts these words into the mouth of *Silenus*; and they relate to the satyrs, of whom *Silenus* himself, in v. 27 and 28, had said:

*The tender lambs of barb'rous Polypheme
My youthful sons along these mountains feed.*

Euripides, in this tragedy, draws the character of the *Cyclops* with great spirit; and when *Ulysses* puts him in mind of his duties towards man, and the respect due to the gods, he answers thus: v. 315, &c.

“ Riches, *Ulysses*, are the wise man's god:
“ All else is empty sound and vanity.
“ And wherefore quit my rocks and native shores?
“ Jove's bolts I dread not, stranger; nor acknowledge
“ His sov'reign power. When rain in torrents falls,
“ My dry warm cave a safe retreat affords;
“ Where largely fed with dainties from my flock,
“ Or from the chase; and quaffing in full streams
“ The tepid milk; Jove's thunders I defy.
“ When Thracian Boreas brings his fleecy showers,
“ My body safe in furs enwrapp'd, the hearth
“ Glows with the chearful fire, and I disdain
“ The pinching cold without. The teeming earth,
“ Wills he or not, feeds of her own accord
“ My herds, from whence there smokes no hecatomb,
“ Save to my belly, greatest of the gods.”

But this arrogant impiety was soon punished: for *Ulysses* having intoxicated the *Cyclops*, put out his eye with a fire-brand. This adventure of *Polyphemus*, described by *Homer*, and after him by others, is represented by *Euripides*, in the same tragedy.

[5] Neither *Homer* nor *Euripides* speak of the amours of *Polyphemus* with *Galatea*. The *Scholiast* of *Theocritus*, upon *Idyll.* vi. 7. relates, that *Polyphemus* in gratitude
and

and his skill in music is still more so [6]. But here the painter has treated the subject in a manner widely different from the common story: our Cyclops being represented without deformity of shape [7], with three eyes in the forehead [8], with a

for the goodness of his pasturage and the abundance of milk (*γαλακτι*) having built a temple near Aetna, under the name of Galatea: Philoxenus, who was unacquainted with that circumstance, to assign some reason for this edifice, invented the story of Polyphemus's amour with Galatea. The poets have caught this fable, and embellished it in their own way. They tell us, that Galatea, the daughter of Nereus and Doris, loved and was beloved by Acis, who, through jealousy, having been slain by the Cyclops, formed with his blood the river Acis in Sicily. *Ovid. Metam. xiii.* with his usual fire, and all the vivacity of his imagination, describes at large the amorous fury of Polyphemus, and the revenge which he took upon his rival for the nymph's disdain.

[6] *Theocritus Idyll. vi. 9.* says, that Polyphemus played sweetly; and Propertius, iii. El. ii. 5.

“Quin etiam, Polypheme, fera Galatea sub Aetna

“Ad tua rorantes carmina flexit equos.”

And if *Ulysses* in *Euripides, Cycl. 424*, and *Doris* in *Lucian in Dor. & Gal.* speak with contempt of his singing and playing; we may justly say, that the former through hatred, and the latter through envy, passed this judgement upon him.

[7] All agree in describing Polyphemus as hideous, deformed, and monstrous. In *Theocritus Idyll. xi. 31*, &c. he himself makes a very unpleasing portrait of his own figure; and very sensible of his want of merit in the article of beauty, he says to Galatea; *Ugly as I am, I have however a thousand cattle to offer you.* *Virgil. Aen. iii. 658*, paints him in three words;

“Monstrum horrendum, informe, ingens.

And to give an idea of his stature he subjoins;

“Trunca manum pinus regit, et vestigia firmat.”

But, to justify the Painter, it is sufficient to relate what *Hesiod* tells us: namely, that the Cyclopes, except their having but one eye, were in every other respect like the rest of the gods. And the Painter probably having a mind (as we shall see by and by) to express, that Galatea was enamoured of Polyphemus, it behoved him not to represent him as a monster, but under the proper figure of a man. Indeed *Lucian*, in the above cited *Dialogue of Doris and Galatea*, makes the latter speak of her Cyclops to the following purpose: *Rough and rustic as you think him, he is not destitute of beauty.* As to his stature, which is high, but not enormous; besides the reason already given for the diminution, it is manifest that the Painter had an eye to the very great disproportion which would have appeared in the picture, if either like an oak or a cypress (to which *Virgil* compares the Cyclopes, *Aen. iii. 679.*), he had represented Polyphemus over against a dolphin, and a little genius. We see the same allowance made use of by other artists in representing the Cyclopes. In a bas-relief in *Admir. Rom. Antiq. Tab. 66.* they are of a stature very little differing from that of *Vulcan*, who is among them.

lyre [9] in his hand, and in the act of receiving a billet doux [10] from a genius [11] upon a dolphin [12], probably

[8] All the mythologists and poets agree in allowing to the *Cyclopes* each but one eye, and particularly to *Polyphemus*, whose adventure with *Ulysses*, which we mentioned above, turns wholly on this circumstance. Why then has our Painter given him three eyes? Because he had read some books, which are no longer extant. *Servius* on v. 36 of the third book of the *Aeneid*, has preserved us this remark: "Multi Polyphemum dicunt unum habuisse oculum: alii duos: alii tres." This single instance might serve to disabuse any one who is inclined to place the least dependence upon negative arguments. And we may learn from it, that the most distant information may have suggested to our painters the subjects of their works; we ought not to be censured therefore for setting before our readers the most far-fetched learning in our accounts of some pieces. *Pausanias* ii. 24. relates, that the image of *Jupiter Hercaeus*, called also *Patrius*, in the palace of Priam, had three eyes, two placed as those of men are, and the third in the forehead: and he assigns this reason for it, because it was believed that Jupiter reigned in heaven, in the earth, and in the sea: and it might properly have been expressed, that there was only one deity who reigned over all, represented under three different names. Without the important information of *Servius*, who would not have determined, on the clear authority of *Pausanias*, that our *Cyclops* was a Jupiter? And then the whole difficulty would have been in adapting to him the circumstances of the lyre, the genius, the dolphin, and the trunk of a tree, which we find in the painting. Nor ought it then to have been said, that we had failed in our duty: conjectures, though they reach not the truth, do not cease to be plausible; so long as they have an air of probability.

[9] Agreeable to this, is the sentiment of the poets, who put into *Polyphemus's* hand a pipe, properly the instrument of shepherds, a character which he assumes. The only reason we know of that authorizes giving him a lyre is, that *Lucian*, in the frequently mentioned dialogue of *Doris* and *Galatea*, makes *Doris* express herself in this manner: *And what then is his lyre? The scull of a hind cleared of flesh: the horns are its handles: he has fixed a piece of wood across, and tied the strings to it, which are not so much as distended by a peg.* This description appears to suit very well the rude lyre of our *Polyphemus*, as it is represented here; and we may observe, that it has five strings. On a bas-relief of the *Villa Mattei*, there is one with the same number of strings. *La Chaussée, Mus. Rom. tom. ii. sec. iv. t. iv.* Others too are found on several gems of *Augustin. p. ii. t. 2, 3, 5.*

[10] The form of this letter, which the genius presents to our *Cyclops*, in two openings or folds, determines it to be one of the *diptycha*, on which letters and billets were used to be written: and hence *billet doux* obtained the name of *diptycha amatoria*. The *Scholiast* of *Juvenal*, on verse 36, sat. ix.

"Et blandae, assiduae, densaeque tabellae

"Sollicitent."—

writes: "blandis te epistolis, et diptychis sollicitet."

The Romans with equal propriety called them *duplices*, *Ovid. Amor. i. El. xii. 27.*

"Ergo ego vos rebus duplices pro nomine sensi."

dispatched

dispatched from Galatea [13].

Of the three little paintings [14] which are put at the

[11] It is very common to see *Genii*, or little Cupids, represented, ministring to the principal subject of the piece.

[12] The *Genius* is here very properly painted on a *dolphin*; for being considered as the servant and messenger of *Galatea*, a nymph of the sea, the dolphin is characteristic enough. *Philostratus*, lib. ii. *Imag.* xviii. describes *Galatea* on a car drawn by four dolphins: and the *Scholiast* of *Theocritus*, on *Idyll.* xi. writes thus: *Philoxenus* introduces the *Cyclops* talking to himself about his love for *Galatea*, and commanding the dolphins to tell him, how the muses could cure his passion. Hence it might be said with equal probability either that *Galatea* charges the *Genius* upon the *dolphin* with the billet to *Polyphemus*; or that *Polyphemus*, having first sent the little Cupid with his letter to the nymph, now received an answer to it by him again.

[13] *Theocritus* and *Ovid*, who have celebrated *Polyphemus's* passion for *Galatea*, tell us of the disdain and horror which she always expressed for him. *Ovid*, *Metam.* xiii. 756, &c. makes *Galatea* speak as follows:

“Nec, si quaesieris odium Cyclopis, amorne

“Acidus in nobis fuerit praesentior, edam.”

Theocritus, *Idyll.* xi. introduces the *Cyclops* sitting on a rock by the sea-side (just as we see him here) venting his grief for the cruelty of *Galatea*, by singing: indeed *Theocritus* seems to have suggested the subject to our painter. In *Idyll.* vi. he introduces *Daphnis* speaking to *Damoetas*, under whom he means to represent *Polyphemus*. *Daphnis* informs him that the wanton *Galatea* threw apples at his flock and his bitch, that the latter by her barking might advertise him where she was. *Damoetas* answers, that he knew this very well, but that he dissembled his knowledge; and although his passion was reciprocal, he appeared to take no notice of her, in order to draw from her greater proofs of affection. The following are his words:

“Ἄλλα καὶ αὐτῷ ἐγὼ κλισθὼν παλιῶν, ἔ ποθορημι,

“Ἄλλ' ἄλλαν τινα φαμι γυναῖκ' ἔχεν· αἱ δ' αἰόισα,

“Ζαῖοι μ', ὦ Παιῶν, καὶ κακῆται· ἐκ δὲ θαλασσίας

“Ὀϊσῆρι πατήριονισα ποτ' ἀντρα τε καὶ ποτι ποιμνίας.

—
“Ταῦτα δ' ἴσως ἐσθρῶσα ποικεντα με πολλὰκι, πεμψε.

“Ἀγέλον, αὐτὰρ ἐγὼ κλαίω θυραῖς.—”

If then the Painter had his eye upon this passage of *Theocritus*; our little Cupid with the billet in his hand will be the very messenger whom *Polyphemus* expected.

Theocritus, however, is not the only one who says that *Galatea* was fond of *Polyphemus*: some writers assure us, that he had, by *Galatea*, a son called *Galatus*. See *Nat. Com.* ix. 8. Perhaps it may be said, as was intimated a little above, that the letter of the little genius contained an answer threatening him with dismissal and disdain. It is remarkable, however, with what concern and anxiety *Polyphemus* stretches forth his hand to take the billet; and a kind of pensive melancholy is discernible on his countenance.

[14] Catalogue, n. 256, 235, and 232.

bottom

bottom of this plate, that which is in the middle deserves some attention [15].

[15] It represents a little vehicle drawn by two swans, and guided by a little Cupid; its form is not unlike the shell in which Venus is said to have been conceived; and which she made use of to carry her on the water.

Although in general they feign her car to have been drawn by *doves*, *Sappho* has furnished it with *sparrows*. And *Ovid*, *Met.* x. 717, 718, with *swans*.

“Vesta levi curru medias Cytherea per auras

“Cypron olorinis nondum pervenerat alis.”

Upon a gem in *Augustin.* p. ii. tab. 59, the car of *Venus* is represented as drawn by *dolphins*, and driven by the god of love.



P L A T E XI. [1]

THE more accurately we examine this piece [2], which is sufficiently curious, the less we seem to understand it. At first sight it will perhaps appear easy enough to explain it, from a correspondence between some parts of it and many events fabulous and historical, which readily recur to any one's memory upon observing it. But in applying all its parts to those transactions which history or fable may furnish, we shall find how difficult it is to understand the design of the painter. Now among the many and different conjectures, which might with equal uncertainty be proposed, that, which in our opinion has the fewest inconveniences to encounter, is the *discovery of Orestes* [3], as that event is represented to us by *Euripides* in

[1] Catalogue, n. 369.

[2] Found at Refina, in the year 1740.

[3] Whilst the famous *Agamemnon* the son of *Atreus* was detained at the siege of Troy, his wife *Clytaemnestra* admitted to her confidence *Aegisthus* the son of *Thyestes*. *Agamemnon* returning victorious, brought with him *Cassandra* the daughter of *Priam*. *Clytaemnestra*, either through jealousy of *Cassandra*, or affection for the adulterer, conspired with him to kill her husband; and attempted also to murder the little *Orestes*, whom she had by *Agamemnon*. But the vigilance of *Electra* preserved her brother from the fury of her mother. *Orestes* being grown up, went secretly into Argos, with *Pylades* the son of *Strophius*, his great friend; and by his, and his sister *Electra's* assistance, he killed his mother and *Aegisthus*, at the command of *Apollo*. From that moment *Orestes* was continually tormented by the furies: and although he had been absolved in Athens, and expiated in Troezen, yet they would not leave him. But being informed by the oracle of *Apollo*, that he should be free, when he had carried off the image of *Diana*, which was adored in *Tauris*; he went with *Pylades* into that barbarous country; where, on the
his

his *Iphigenia* [4] in *Tauris*. If what the poet has imagined in his tragedy [5] be compared with every circumstance expressed by our Painter, some account may, without great difficulty, be given of each part of the picture. In the youth [6],

point of being sacrificed to *Diana*, he was discovered by his sister *Iphigenia*; and having together with her stolen the statue, he returned to *Mycaene*, delivered from the furies. The adventures of *Orestes* have been a subject for all the tragedians. *Aeschylus* in *Eumen.* and *Choephoris*; *Sophocles* in *Electra*; *Euripides* in *Orestes*, in *Electra*, and *Iphigenia in Tauris*. See *Hyginus*, *fab.* 117, 123, and 261.

[4] When the Grecian fleet, destined for the siege of *Troy*, should have departed from *Aulis*, it was detained for want of a wind: the soothsayer *Chalcas* informed them that it happened because *Diana* was incensed against *Agamemnon*, for having killed one of her hinds; and that, to appease the goddesses, he must sacrifice his daughter *Iphigenia*; who accordingly, under pretence of his designing to marry her to *Achilles*, was conducted to *Aulis*. But *Iphigenia*, on the point of being offered, was snatched by *Diana* from the sacrifice, and conveyed to *Tauris*, where she was made her priestess. *Euripides* in *Iphigenia in Aulis*, *Hyginus*, *fab.* 98.

[5] The action of *Euripides's* tragedy commences from the arrival of *Orestes* and *Pylades* at *Tauris*. As soon as they arrived there, they were discovered by some shepherds, were apprehended, and sent by king *Thoas* to the temple of *Diana*, to be sacrificed, according to the barbarous custom of the country, where all foreigners were doomed to be victims of that goddess. *Iphigenia*, to whom as priestess the two youths were presented, not knowing her brother, and unknown by him, *Orestes* being but an infant at the time she was conducted to *Aulis*, and from thence to *Tauris*, demanded of her brother of what country he was; and finding he was of *Argos*, she promised him his life, on condition of his carrying her a letter to that city. Here arose a generous contention between the friends, to determine which of them should remain for the sacrifice, and which depart. In the mean time *Iphigenia* comes with the letter, and at the request of *Orestes* gives it to *Pylades*; and being in fear lest it should be lost, she tells him its contents. *Pylades* being surpris'd, turns to *Orestes*, and addresses him as follows: *Behold I fulfil what I have promised her: I deliver you the letter which your sister Iphigenia sends you.* This discovery being made, they embrace each other: and afterwards contrive means how to steal the image, and to fly. And because the women of the chorus, and ministers of the temple were present at the whole of this transaction, they are entreated by *Iphigenia* to keep the secret. In the mean time comes *Thoas*, whom *Iphigenia* informs, that one of the two young men had slain his own mother, and that it was necessary to wash the statue and the victims in the sea, to purify them. By means of this device, she conveys on board the statue, together with *Orestes* and *Pylades*. *Thoas* being acquainted with it, would have pursued them, but was prevented by *Minerva*; who explained to him, that such was the will of the gods. If the picture be compared with this account, the correspondence between them will appear.

[6] Among the many conjectures which have been proposed, three, besides the discovery of *Orestes*, have been examined with great attention. We will mention
who

who sits in a pensive and melancholy posture, we shall recog-

them, together with the difficulties which attend them. The first of these is, that it might be *Admetus*, for whom *Apollo* obtained life of the Fates, on condition that another should die for him; and his wife *Alcestes*, who offered to die in his stead: whilst his aged father and mother, and perhaps his sister, all refuse; *Euripides* in *Alcest.* *Palaephatus de Incred.* c. 27. The second, that it is *Eteccles*, who continued firm in his resolution of not yielding the kingdom of Thebes to his brother *Polynices*, who recalls to his memory, before the statue of *Apollo*, the agreement of reigning by turns; whilst their mother *Jocasta*, their sisters *Antigone* and *Ismene*, with their uncle *Creon*, endeavour in vain to reconcile them. *Sophocles* in *Oedipus Colonus.* *Aeschylus*, in his *Septem contra Thebas.* *Euripides*, in his *Phoenissae.* *Hyginus*, fab. 69. But in these conjectures, besides the other difficulties which occur, we must consider, that no plausible reason can be assigned for the letter. The third conjecture is, that it may be the passing sentence on *Orestes*, in the *Areopagus*: And they who supposed, that in this thought they had happily discovered the design of the Painter, led by *Aeschylus* in *Eumenid.* have maintained, that the pensive and melancholy youth might be *Orestes*, to whom the young man opposite recites the sentence pronounced by the *Areopagites*, of whom one is an old man; whilst *Minerva*, on the equality of suffrages, expressed by the motion of the finger, absolves him. To which decision two of the furies submitting, lay aside their black habits, and appear with amiable countenances, and in white dresses: the eldest of them only remaining firm in her ill-disposition towards *Orestes*. The objections which have been made to this explanation are, first, that the imagination of the Painter must have been very whimsical and depraved, who, meaning to represent *Minerva*, has painted *Diana*, purposely to deceive the spectators. In the second place, the furies have universally been described habited in black, of a horrible and deformed aspect, and armed with serpents. *Aeschylus* gives this description of them, in his *Choëphori*, v. 1043.

“ Δμωαι γυναίκες, αιδε Γοργων δειν
 “ Φαιωχίλωνες και πεπληκνηνημενοι
 “ Πυκνοις δρακονω.”

And in the *Eumenides*, after having, v. 48, called them *Gorgons*, in v. 414. he says, that they had not a human form.

“ Ουτ' εν θειασι παρθεων ορωμεναις,
 “ Ουτ' εν βραβειοις εμφερεις μορφωμοσι.”

Now if none of these circumstances appear in our old woman, how can it be said that she is the unrelenting fury of *Orestes*? It will avail little to say, that *Pausanias*, i. 28. tells us, the antique statues of the furies have nothing of the horrible in them, *Aeschylus* having been the first who represented them with serpents. For the painter being certainly desirous that every one who saw his picture, should perceive that the old woman was a fury, and one who ought to be well distinguished from her appeased companions, by her rage and obstinacy in pursuing *Orestes*, could not but have added the *serpents*, the *torches*, the *whips*, or any other circumstances, whence she might be known. And it would certainly have been very improper to represent her with *pendents* at her ears, as our good old woman appears in the

nize *Orestes* in his proper character [7]. The lady who em-

piece before us. But we must undoubtedly suppose the painter to have been out of his senses, if, in order to represent an appeased fury, he should have painted her weeping, and embracing *Orestes*, as we see here. Besides, he must have been extremely ignorant of the Grecian customs, and not at all have understood the poets who describe this adventure of *Orestes*, in what light soever we consider the youth sitting with the letter in his hand. For he must either be taken for the *crier* of the court (and who is ignorant that in this character he ought to stand and not to sit), or he must be one of the *judges of Areopagus*; and then he could not be young, certainly not very young, as he is represented here; but of an age something advanced, not to say old, as all the *Areopagites* were; *Aristoph. Vespae* 195. Or thirdly, he must be considered as the *accuser*; and (not to mention that the old *Tyndarus* ought to have supported that part) how stepped he in to recite the sentence to the criminal? And then what sentence was it that *Orestes* must receive in writing? *Aeschylus, in Eumenid. v. 742.* introduces *Minerva* herself pronouncing his acquittal on the equality of suffrages. And lastly, if it be insisted that the two seats be those of *calumny* where the *accuser*, and of *impudence* (or *innocence*) where the *accused* sat, the painter must needs be looked upon as an ignoramus; because he ought to have made them of *stone*, as *Pausanias* affirms them to have been; or, if he meant to make stools of *metal*, they should have been of the colour of *silver*, according to the same author, not of *gold* like those here painted. Moreover, if he intended to place *Orestes* on one of the two seats, he ought to have set the *accusing fury* in the other. Else the painter must have contradicted what he is supposed to represent: since *Aeschylus, in Eumenid. 591, &c.* introduces the old *Erinys* supporting the place and part of an actor. And *Euripides, in Iphigenia in Tauris*, makes *Orestes* speak as follows: *v. 961, &c.*

——— *When to the solemn court I came
On Mars's hill; I took th' accustom'd seat;
Another, she the eldest of the furies.*

[7] *Horace, in Art. Poet. v. 124.* describing the characters of persons introduced on the stage, says, that *Orestes* ought to be represented *mourning*. Thus also *Ovid. Trist. i. Eleg. iv. 21.*

“ Ut foret exemplum veri Phocaens amoris
“ Fecerunt furiae, tristis Orestis, tuae.”

And his appearing here covered with drapery is characteristic, and answers to the description given by *Euripides*, who represents him as cloathed in this manner, on account of his continual infirmities, *Iphig. in Taur. v. 312.* and in *Orestes, v. 42* and *43.*—Perhaps he sits in the act of praying, or making vows to the gods; it being sufficiently notorious, that the ancients used to sit in their sacred ceremonies. *Tibull. ii. El. vi. 33.*

“ Illius ad tumulum fugiam, supplexque sedebo.”
Propert. ii. El. xxi. 45. Macrob. Sat. i. 10. Plut. in Numa, and others. And it is equally well known, that their seats were covered with the skins of wild beasts. *Homer, Od. xvii. 32. Virgil, Aen. viii. 177.*

braces

braces him weeping [3], expresses in a lively manner his sister *Iphigenia* in the act of acknowledging him. In the other youth who *sits* [9] opposite to him, and with a *tablet* half open [10] in his hand, appears whilst reading it to point to *Orestes*, will be represented *Pylades*, who discovers to *Iphigenia* her brother, to whom he was to deliver her letter [11].

[8] *Euripides*, in *Iphigenia in Tauris*, makes *Orestes*, v. 795, &c. speak as follows:—

*And do I press my sister to my arms?
Or is it all a dream?—*

and verse 833, &c.

*Tears that united flow
From sources distant far of grief and joy,
Bedew our cheeks.*

And *Iphigenia* herself, v. 827 and 828, speaks thus:

*Dearest of brothers, name for ever dear:
Far from thy native land, I hold thee here
In strict embrace.*

Ovid, *Trist.* iv. *El.* 4.

“Cum vice fermonis Fratrem cognovit, et illi
“Pro nece complexus Iphigenia dedit.”

The manner in which she is habited is very proper, and agreeable to the virgin and the priestess.

[9] For the same reason that the Painter has represented *Orestes* sitting, he has put *Pylades* into the same posture. And we may add, that as a victim destined to the sacrifice, he is placed on the *Sacra Mensa*, which is what he sits upon; and in the next plate it will be clearly seen, that the *mensa* on which the *statue* of *Diana* is placed, in every respect resembles this. See *Montfaucon*, *Ant. Expl.* Tom. iii. Pl. lxxviii. n. 12. The air of *Pylades* is beautiful, and very expressive. He is painted naked, to afford more scope for the Painter's genius, perhaps also because he is on the point of being sacrificed. See the sacrifice of *Iphigenia*, in *Montfaucon*, Tom. iii. Ch. xvi. Pl. lxxxiv.

[10] *Pylades*, in *Euripides Iphigenia in Tauris*, having received the letter which *Iphigenia* had written to her brother, turning to *Orestes*, addresses him as follows: v. 791, &c.

*Behold these letters from thy sister's hand
To thee, Orestes, I deliver.—*

And the Painter hath expressed this with a good deal of vivacity.

[11] It has been made an objection, that a letter half open, like this before us, corresponds not with the expression of *Orestes*, who receiving the letter of *Pylades* (in *Eurip.* v. 793), makes this answer:

By the other young *female figure*, might either be meant the same Iphigenia [12], recommending herself to the *Chorus*, re-

———— Thanks, Pylades; but now
 'Tis not the proper season to unfold it:
 Actions, not words, must fill my soul with pleasure.

But it has been answered, that perhaps the Painter chose rather to represent the letter thus open, that he might inscribe on it the names of *Iphigenia* and *Orestes*; and that if time had preserved some traits of the pencil, of which now scarcely any traces are to be discovered, they might have given greater force to our conjecture. Besides, it is necessary to allow room for the Painter's imagination, who, being obliged to use mute expression to explain himself, cannot always confine himself to fact.

We will not here suppress what has been observed on the form of the letter, which appears to be rolled up, not folded in corners. *Euripides* introduces *Iphigenia* coming out with the letter in her hand to deliver it to *Pylades*, and expressing herself thus: v. 727.

“ Δεῖλξ μὲν αἰδῆ: περὶ ληθροῖ διαπύργου
 “ Ἔσοις ὡαρμεῖσω.”

Which words are thus translated by *Barnes*:

“ Literarum quidem haec loquacia volumina
 “ Hospitibus adsunt.”

Indeed *Stephens*, on the authority of *Eustathius*, in *Dionys.* p. 42. writes: “ Δεῖλξ. Pugillares, qui forma literae Δ plicabantur, seu Tabellae: sed postea δεῖλξ. dictus fuit quisvis liber quacunq;ue forma esset.” *Casaubon*, in note 20, upon chap. 31. of *Aeneas's* *Taëties*, says: “ Vetustissimum est inventum, tenues e plumbo albo, vel etiam quovis alio, laminas procudere in usum scriptionis: quas postea in formam cylindriolvebant, ut alia librorum volumina.—Auctor est Dio lib. xlv. “ Decimum Brutum Mutinae obsessum de adventante subsidio factum esse certiore per literas in charta plumbea exaratas, et ad librorum instar convolutas.”

The custom of sending letters wrapped up in a cylindrical form, and inclosed within a *ναρθήξ*, or *ferula*, or other thing of the like kind, is also well known. From all which we may perceive how well the cylindrical form of the sheet here painted agrees with the letter written by *Iphigenia*.

[12] In bas-reliefs is a common thing to see the same person represented several times in different actions. In *Philostratus's* account of statues, and in the paintings of Greece described by *Pausanias*, we may make the same observation. We must not here pass by a conjecture which has been proposed, namely, that this figure may possibly be intended for *Electra*, the sister of *Iphigenia*. *Orestes* being interrogated by *Iphigenia*, when she wanted to assure herself whether he was really her brother, answers, in *Euripides*, v. 811. *I'll tell thee all: but bear this first, Electra.*

The commentators mention various reasons for the poets naming *Electra* in this place, when speaking to *Iphigenia*. See *Aemilius Portus* and *Barnes* on this verse. Our painter, without entering into the criticism, took occasion perhaps from this ambiguity to represent the two sisters *Iphigenia* and *Electra*.

presented

presented by the *old woman* [13], who promises the required silence [14], or it might be said that the *Chorus* comprehends both [15]. In the *old man* who is seized with astonishment, *king Thoas* [16] will be presented to our view. And lastly, the *deity* habited in the *chlamys* [17], with the *quiver* at her side [18], who seems to be placed in a nich of a temple [19], will

[13] Her habit, and her whole attire are in the character of a servant; and the chorus of that tragedy is composed of the servants of *Iphigenia*: among these the poet makes *Iphigenia* distinguish one above the rest; for she recommending it to the chorus to keep her secret, after having said, v. 1056, &c.

*Dearest companions, 'tis to you I fly,
Be secret, and assist our flight:*

subjoins the following words, addressing herself only to one of them.

*If I escape,
You too shall be partaker of my fortune,
And Greece shall an asylum yield to both.*

[14] The putting of the finger to the mouth, expresses very well the promise of silence which the *Chorus* makes to *Iphigenia*, v. 1075, &c.

*Be careful for your safety; as for us,
Our lips shall keep inviolable silence.
Witness, great Jove!*

[15] It is with propriety that the *Chorus* is represented by a young woman and an old one. In the next plate we shall see, that two women represent the ministers of the temple, who prepare for the priestesses the things necessary for the sacrifice. And therefore the habit of a young woman being worn by those who prepared the sacrifices, could not be improper for the *Chorus*.

[16] Either whilst *Iphigenia* is telling him the pretended prodigy of the statue of *Diana* turning back upon seeing the two victims, v. 1159, &c. or at the time when he was stopped by *Minerva*, v. 1475, &c.

[17] It is notorious that the ancients clothed the statues of the gods; and the green *Chlamys* seems proper to be worn by the deity of the woods.

[18] The *quiver* and the *bow* are the proper ensigns of *Apollo* and *Diana*, by which they are distinguished from the rest of the gods.

[19] It is clear that the deity is placed in the back ground of the picture, which represents the interior part of the temple; and that the other figures are in the fore-ground of the piece; exactly as the poet hath formed the action and the scene, which it was not possible for the Painter to have expressed in any other manner. *Pausanias*, v. 12. remarks, that in the temple of *Diana* at *Ephesus*, the veil did not fall down to the ground, but was drawn up, as it appears here.

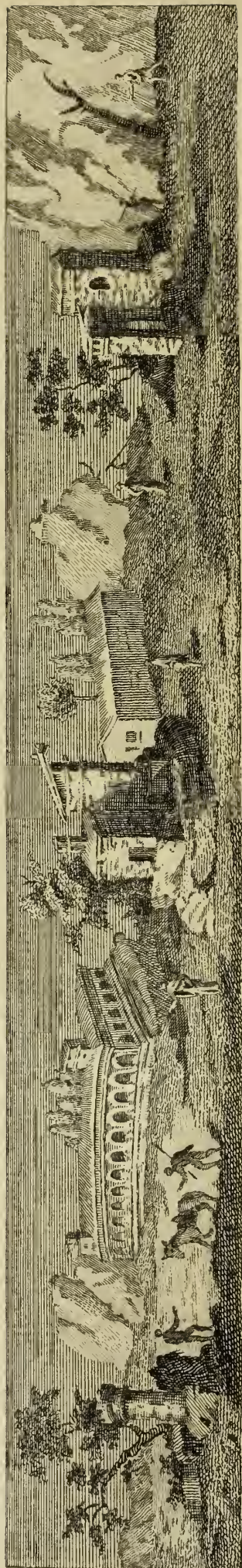
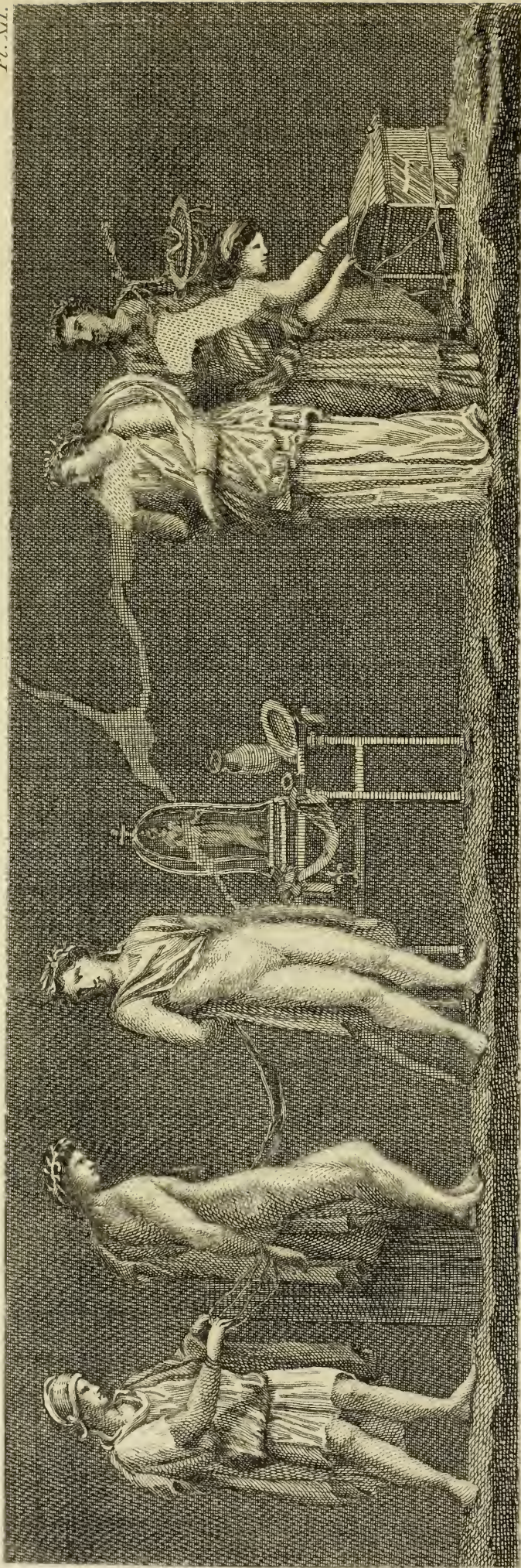
[20] The appearance of the deity above the other figures, shows it to be a statue on its pedestal. Indeed *Ovid*, speaking of this very statue, says, (*de Ponto*, iii. Ep. ii.)

"Quoque minus dubites, stat basis orba dea."

be the statue [20] of Diana, which was to be carried off [21].

And if the colouring, which appears to be that of flesh rather than of stone, should raise any doubt, we may answer: that the poet having an eye to the words of *Pausanias*, i. 23. (who calls this statue “*αρχαίον ξοανον*”) and to the image being taken and carried on board by *Iphigenia* alone (*Euripides*, *Iphig. in Taur.* v. 1157, &c.), most probably designed to represent it of wood, painted from nature, thus alluding at the same time to its antiquity; since it is well known that the most ancient images were of wood (*Pausanias*, viii. 16. *Pliny*, xxxiv. 7.), and used to be painted (*Plutarch in Rom.*) like our modern wooden, or paste-board statues. In *Pausanias*, iii. 16. we read of a priestess of the *Leucippides*, who made for one of the two statues a new face instead of the old one.

[21] Of the various traditions related by *Pausanias*, *Servius*, and *Hyginus*, about the statue of *Diana Taurica*, mention shall be made in the observations upon the following plate.



A. Bannerman sculp.

P L A T E XII. [1]

IF the picture preceding be a representation of Orestes discovered by his sister, the piece now before us will be a continuation of it [2], and the explanation of one will conduce to the illustration of the other. Euripides, who in his *Iphigenia in Tauris* [3] has furnished us with the subject of

[1] Catalogue, n. 253.

[2] Although not found in the same place, nor at the same time.

[3] *Strabo*, xii. pag. 537, says there were some who related, that the scene of these adventures of *Orestes* and *Iphigenia* was the city of *Castabala*, situated on the skirts of Mount *Taurus* in Cappadocia : but this is nothing but a blunder, in taking the Mount *Taurus* for the city of *Tauris*. Between the *Pontus Euxinus* and the *Palus Maeotis* there is a peninsula, called by the Grecians *Chersonesus Tauricus*, because it was inhabited by a people of Scythia called *Tauri*; who having the barbarous custom of sacrificing to the goddess Diana all the strangers who by ill fortune landed there, got that place the odious name of $\alpha\zeta\epsilon\upsilon\sigma$, or $\alpha\zeta\epsilon\upsilon\sigma$, *inhospitable*, *Ovid*, *Trist.* iv. *El.* iv. v. 55, &c. *Strabo*, vii. p. 300. *Diodorus*, iv. 40. *Mela*, i. 19. *Solinus*, ch. xxiii. and the author of the *Etymologicon* on the word $\epsilon\upsilon\zeta\epsilon\upsilon\sigma$. The institution of these barbarous sacrifices are by *Diodorus*, *lib.* ii. 46, attributed to the second queen of the Amazons. But in *lib.* iv. 44, he contradicts himself in ascribing the building of the temple to the introduction of the sacrifices to *Hecate*, the daughter of *Perfes*, the wife of *Oetes* her uncle, and mother of the famous *Circe* and *Medea*.

The people of *Tauris*, however, were not the first, nor the only persons who sacrificed human victims to the gods. This horrid custom, so disgraceful to human nature, was in use both in the east and the west. The Phoenicians, with all their vast colonies of Tyrians, Carthaginians, and others; those of *Chios*, of *Tenedos*, of *Lesbos*; the Spartans, the Laodiceans, the Messenians, the Pellaeans, and almost all the inhabitants of Greece: the Aborigines, and sometimes even the Romans, practised such sacrifices: and there are people of America who retain them to this day. *Eusebius*, $\omega\pi\omega\tau.$ *εὐαγγ.* iv. 16. See *Kippingius*, *Ant. Rom.* i. 6. § 11. Such was the influence of a false religion on the spirit of nations, that the name alone of an imaginary god, or a simple hero, was sufficient cause to induce the most
the

the first, will supply us with the necessary lights for discovering clearly the Painter's intention in the second [4]. Behold then *Orestes* and *Pylades* conducted to the sea by king *Thoas's* guards [5], to be purified, with their hands tied behind them [6], their temples bound with fillets [7], and crowned with wreaths [8], as victims destined for the sacrifice. Behold the

polished and humane people to an act of cruelty against their own species, of which the most savage brutes are incapable.

[4] What formed the plot of the tragedy, and all that is here represented, we have already remarked in a note on the preceding plate. In this piece the Painter seems to have intended to express that part of the action in which the poet feigns, that *Iphigenia*, to save *Orestes* and *Pylades*, made *Thoas* believe, that the goddess, on the two victims being presented to her, turned herself backward, and shut her eyes, that she might not see the young man contaminated by parricide: and that to purify the statue and the victims, it was necessary to carry them to the sea and bathe them; and that the office must be performed in a solitary place, not liable to the interruption of any one. *Thoas*, giving credit to the priests, issued orders agreeable to every thing she desired. In explaining successively each part of the picture, we shall make it appear, how well the painter and the poet agree.

[5] The first order of *Iphigenia* was, that the two youths should be bound, and conducted in this manner under a guard. *Iphigenia in Tauris*, v. 1204, 1207, and 1329. This figure appears to be martial by the habit, and though it is not armed, yet this is consistent with what *Euripides* says, v. 1367, &c.

They were unarm'd as well as we.

[6] Exactly thus *Euripides* represents them, v. 456 and 1333. *Ovid. de Ponto*, iii. Ep. ii. 72. describing this action, says, that *Orestes* and *Pylades* were conducted, "Evincti geminas ad sua terga manus."

Indeed the custom of binding the hands of captives behind them was common. *Homer, Iliad*. xxi. 27 and 32. *Plut. in Philop. Sueton. in Vitell.* xvii.

[7] *Ovid*, in the above cited epistle, v. 73, &c. has the following lines:

"Sparsit aqua captos lustrali Graja sacerdos

"Ambiat ut fulvas infula longa comas.

"Dumque parat sacrum, dum velat tempora vittis."

And in *Trist.* iv. *El.* iv. 78. speaking of the same thing, he says:

"Cinxerat et Grajas barbara vitta comas."

It was the custom to adorn the temples of victims with long fillets, called *infulae* and *vittae*. *Varco de Ling. Lat. lib.* iv. 3. *Festus in Infula. Virgil, Aeneid.* ii. 132. makes *Sinon*, who said he had been destined for a sacrifice, speak as follows:

"Mihi sacra parari

"Et falsae fruges, et circum tempora vittae."

And verse 156.

"Vittaeque deum, quas hostia gessi."

See *Florus*, iv. 2.

[8] The victims used to be crowned. *Euripides*, in *Iphig. in Tauris*, v. 1567, says, that *Chalchas* being about to sacrifice *Iphigenia*, "κροῖα ἢ ἐστὶν κορυφή," crowned the head of the damsel.

Statue

Statue [9] of the goddesses [10] upon the *table* [11], and near it two sacred *vessels* [12]. See *Iphigenia* commanding the citizens to keep at a distance from the sacred ceremony, and secretly addressing the goddesses with vows upon her meditated

[9] *Pausanias* iii. 16. writes: that the Lacedaemonians believed themselves to be in possession of the very statue stolen by Orestes and Iphigenia in Tauris; and that they called the goddesses *ορθιαν* and *λυγοδεσμων*; because the statue was found among some bushes, so closely interwoven as to keep it upright. And, they being obliged to bathe the altar of that deity in blood, a man was doomed by lot for the sacrifice. But *Lycurgus* decreed, that some boys should be whipped before the altar; that blood sufficing to fulfil the intention of the sacrifice. Now whilst the boys were under the operation, the image was held by the priestesses, which was *κεφον υπο σμικροτητι*, *light on account of its smallness*. But if they whose office it was to beat the children did it slightly, the statue became so heavy that the priestesses could no longer hold it. *Pausanias's* description seems to agree very well with the statue here painted. We must however remark the difference which is observable in point of dress and size, between this and the other statue represented in the preceding plate. The doubts arising from this circumstance may be resolved by reflecting on the various traditions about the *Diana Taurica*. *Pausanias* himself, besides other traditions, which he has related in several other places, writes, *lib. i. c. 33*, that in *Brauron*, a place of Attica, there was an ancient statue of *Diana*, said to be the same which *Iphigenia* had stolen from *Tauris*. *Hyginus*, *fab. 261*, and *Servius* relate, that *Orestes* carried the statue from *Tauris* to *Aricia* (near Rome); where, upon that account, human sacrifices were once offered. The two painters then might follow different traditions: and certainly, if one chose to attach himself scrupulously to one tradition because it best answered the proportion of the other figures; another was not forbidden to use his imagination in adapting this to the size of the other persons in the plate.

[10] *Herodotus* iv. 103, writes, that human sacrifices were instituted in *Tauris* in honour of a virgin, whom the people believed to be *Iphigenia* herself, the daughter of *Agamemnon*. *Pausanias* indeed, ii. 37. makes mention of the temple of *Diana*, surnamed *Iphigenia*, at *Hermione*: and all agree, that the goddess of *Tauris* was *Diana*. The worship of this goddess, with the same rites, either really bloody, or symbolically so, has passed to various people; from whom she received the various denominations of *Tauropolis*, *Munychia*, *Aricina*, *Facclina*, and many others. See *Munker. on Hygin. fab. 261*.

[11] The sacred tables are mentioned by *Macrobius Sat. iii. 11*. *Festus* says, that the sacred table in temples held the place of the altar, and was called *Anclabris*. See *Scaliger upon Festus de Mensa. Guther. de vet. jur. Pontif. iii. 6*. *Stuckius, tom. i. l. ii. c. 16. p. 320. and tom. ii. p. 98*.

[12] One is a *Simpulum* or *Chalice*, and the other a plate. *Euripides, v. 244*, and in many other places of *Iphigenia in Tauris*, calls vessels belonging to the sacrifice *χερμιδας*. In verse 1190, *Thoas* answers *Iphigenia*, who had said she was ready to sacrifice the two Grecians, in the following words:

“ Ουκεν εν ερτω χερμιδας, ξιφες τε σον; ”

*Why are not then the vessels and the sword
In readiness?*

theft [13]. See too the *servants* [14] of the priests, one of whom bears a lighted lamp [15]; the other necessary implements are supposed to be in the *chest*.

The other piece [16] in this plate, which exhibits an agreeable landscape, with buildings and figures, deserves to be admired; but stands not in need of illustration.

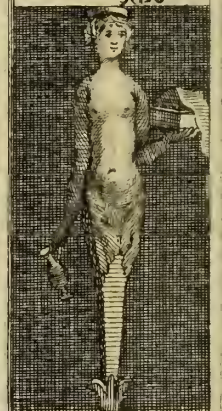
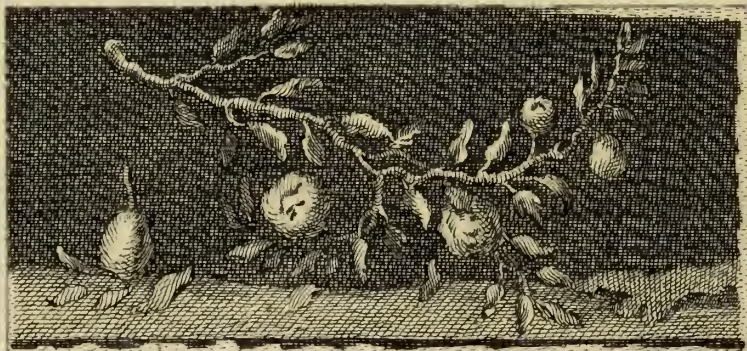
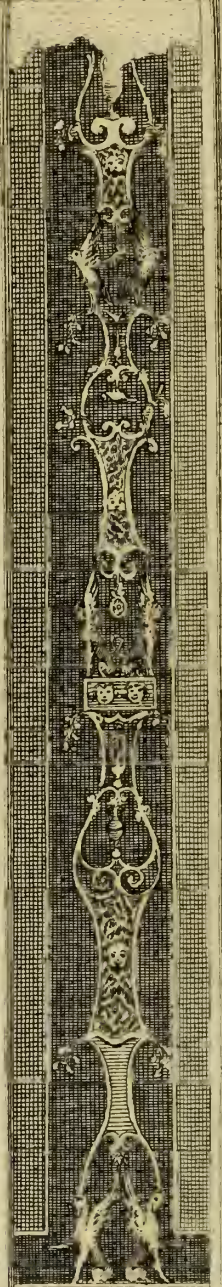
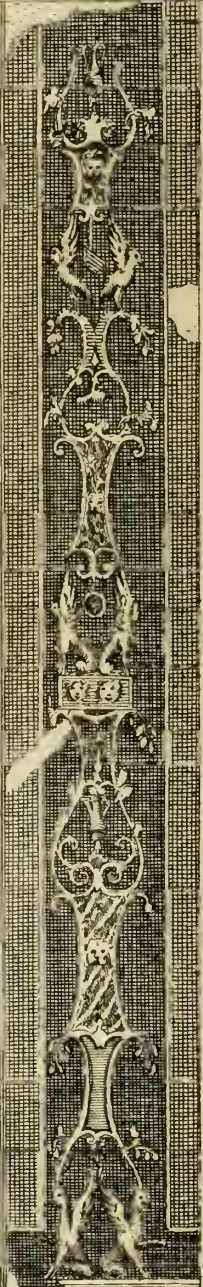
- [13] *Iphigenia* concludes her speech thus, *v.* 1232, &c.
And we at length shall taste of happiness.
For what remains, in silence to the gods
Who read each thought, and chief to thee, O goddess,
Safe I commit it.

Now the painter seems to have represented her in this very act of making her silent vows.

[14] Although *Euripides* makes no mention of *Iphigenia's* being accompanied by women, it must nevertheless be supposed, that the lamp, and the sacred instruments which he speaks of, were borne by others; since she herself must carry the statue of the goddess, which no one else might touch. Hence the painter escorts her with two handmaids, who attend with the sacred utensils.

- [15] In *v.* 1222, &c. *Iphigenia* speaks as follows:
 “ Της δ' αὖρ εκβαινοῖσιν ἤδη δωματων ορω ξενες,
 “ Καὶ θεας κοσμες—σελαις τε λαμπραδων, τὰ τ' αλλ', οσαι
 “ Πρεθεμην εγω ξενοισι, καὶ θεα καθαρισια.”
I see the strangers issuing from the temple;
The flaming lamps; the goddess' ornaments;
Each instrument I need, to purify
The strangers, and the statue.—

- [16] Catalogue, n. 207.



P L A T E XIII. [1]

THE instrument, which the female figure represented in the picture before us [2], holds in her hands, however different it may appear at first sight, is certainly a *sword* [3], within its *scabbard* [4]; the end of it, which resembles a *mushroom*, merits consideration [5]. Now, from her grasping the sword, and from the circumstance of extreme desperation in which she is exhibited to our view, it is not difficult to disco-

[1] Catalogue, n. 216.

[2] Found in the souterrains at Resina.

[3] In the picture, the scabbard is discernible enough, terminating exactly with the cross piece.

[4] In the silver shield (which represents the generous action of *Scipio Africanus*, in restoring the beautiful Carthaginian prisoner to her husband), published by *Spon. Misc. Erud. Ant. Sect. iv. p. 152*; and in other antiquities exhibited by *Montfaucon, Ant. Expl. tom. i. p. ii. pl. cxciv. ccx.* and elsewhere; there are faulchions and swords with their scabbards, like this.

[5] *Herodotus, lib. iii. c. 64.* relates, that *Cambyzes* king of Persia, in going from Aegypt to Susa, with great expedition, in order to expel from his kingdom the famous magician *Pseudo-Smerdis*, “αναβρωσκόημι επί του ἵππου, τὸ κελύξ τὸ ξίφος ὁ μύκης ἀποπίπτει, γυμνώθη δὲ τὸ ξίφος ὡς αἰεὶ τοῦ μύκου.” In mounting his horse the fungus of the scabbard of his sword fell off, which remaining naked, wounded his thigh. It seems then that the lower end of the sheath was fortified with a piece of metal, or wood, like a mushroom; and which from thence was called the fungus of it. *Pausanias, ii. 16.* says, that *Perseus* built *Mycæne* in the place where the fungus of his sword dropped off, “τὸ ξίφος γὰρ ἐπιπέσας ἐξέπεσεν ὁ μύκης αὐτοῦ.” and he subjoins, that others believed *Mycæne* to have taken its name from *Perseus*'s gathering a mushroom in that place, *μυκήσσει ἐκ τῆς γῆς.* The Scholiast of *Nicaner*, on v. 103, thus explains the *μύκης* of the sword: “*Μύκης, κελύξ τοῦ αἰχμῶν τὸ ξίφος τὸ κατακλείει τὴν θύραν.*” the fungus, properly the extremity of the sword, namely that part which closes the scabbard. *Hesychius*, however, seems to understand it otherwise, and with *Suidas*, to take it for the hilt of the sword: and the commentators usually give it this sense. But how in such a sense the *Μύκης* could occasion such an accident as is related by *Herodotus*, we cannot see.

ver in her one of those persons whom we know from history to have laid violent hands upon themselves [6]. The least improbable conjecture would lead us to think it is *Dido* [7]. The *fillet* which furrounds the dishevelled hair [8], the garment with *long sleeves* [9], and the *red* colour [10] of that and the upper vest, the age also, and the *stature* [11] agree to her. The *countenance*, which at the same time has an air of melancholy

[6] *Hyginus, fab.* 243, has a catalogue of them. *Ovid. Epist.* xi. v. 98, &c. makes *Canace*, in a letter to her brother *Macareus*, which she writes just as she was going to kill herself with the sword sent to her by her father *Aeolus*, on account of the incest she had been guilty of with her brother, expresses herself as follows:

“ Scimus et utemur violento fortiter ense :

“ Pectoribus condam dona paterna meis.”

[7] The amours of *Aeneas* and *Dido*, and the emotions of her furious passion, expressed in the most lively manner by the great *Virgil*, are too well known to need recital. 'Tis sufficient to remark, that *Macrobius, sat.* v. 17. writes, that the painters and other artists used to make her adventures the subject of their works: “ ut pictores, fectoresque, qui figmentis Liciorum contextas imitantur effigies, hac materia (*Fabula Didonis*) vel maxime in efficiendis simulacris tanquam unico argumento decoris utantur.”

[8] We know that the *taenia*, or *fillet*, was anciently worn by kings and queens, and served for the diadem. It was also (and is so still) a simple ornament made use of by the women to bind their hair tight. *Varro de Ling. Lat.* iv. 29. “ Fasciola, qua capillum in capite colligarent.” And the dishevelled hair is characteristic enough of *Dido*, who at the break of day, seeing *Aeneas* sail from the shore, becomes furious, *Aen.* iv. 589, &c.

“ Terque quaterque manu pectus percussa decorum,

“ Flaventesque abscissa comas.”

[9] A habit with long sleeves was worn by the Carthaginians. *Ennius in Gellius*, vii. 12.

[10] This colour well enough expresses the Tyrian purple, and suits *Dido's* cloaths, which were doubtless after the Phoenician fashion. *Virgil, Aen.* iv. 262, &c. speaking of *Aeneas*, says,

“ Tyrioque ardebat murice Laena,

“ Demissa ex humeris: dives quae munera Dido

“ Fecerat.”

[11] *Virgil, Aen.* i. 502, &c. thus describes *Dido*:

“ Qualis in Eurotae ripis, aut per juga Cynthi

“ Exercet Diana choros; quam mille sequutae

“ Hinc atque hinc glomerantur Oreades: illa pharctram

“ Fert humero, gradientque deas supereminet omnes.

“ Talis erat Dido.”

Heroines, however, are generally represented of a majestic stature.

and

and wildness, the sternness of her *eye* [12], the *sword* in the *scabbard* [13], and her appearing near some steps which lead up to a *gate* [14], are all circumstances that mark her for Dido [15].

There are also in this plate two *borders* [16] filled with symbols, both alike; and which, if they are minutely examined, and considered as being made with any particular design by the painter, may perhaps have some relation to Venus and Bacchus [17].

[12] *Virgil*, in *Aen.* iv. v. 642, &c. thus represents *Dido*, now resolved to kill herself:

“ At trepida, et coeptis immanibus effera Dido
 “ Sanguineam volvens aciem, maculisque trementes
 “ Interfusa genas, et pallida morte futura.”

[13] *Virgil*, v. 646.

—————“ Ensemque recludit
 “ Dardanium.”

[14] Doors with lattices, or cross-bars, are not mentioned in *Vitruvius*. See his commentators on the word *Cerostrota*, in book iv. c. vi. See also *Vossius Etymol.* in the words *Cancelli*, *Clabri*, and *Transenna*, where he produces passages from *Nonius*, *Polybius*, and *Cassiodorus*, upon the subject of this kind of doors.

[15] The painter may be supposed to have had an eye to those words of the poet in *Aen.* iv. v. 645.

“ Interiora domus irrumpit *Limina*.”—————

The women had their beds in the upper part of the house, called *πρεπουον*. *Homer*, speaking of *Penelope*, *Od.* iv. 751, &c. and xv. 516. and of *Helen* *Il.* iii. 423, explains it: and in *Odyss.* i. 426. calls it *περικεκεπτον*.

[16] Catalogue, n. 145. and 146.

[17] It might be advanced, that the painter, in compliance with the situation in which he was working, only divided the compartments of the wall by these two borders, without having any particular idea in painting them; as we see every day our ornamentors do, in covering the walls with similar strokes of fancy. It might be said too, that he may have regarded propriety of place, in adapting symbols correspondent to it in these two borders. Indeed *Vitruvius* remarks, the paintings used to correspond with the nature of the place where they were made, *lib.* vii. *cb.* 5. Under this notion, some have imagined they discover in these borders, a representation of symbols belonging to Bacchus, or to the mysteries of Isis. In the first division of the first and third festoon there are two vases, which undoubtedly belong to Bacchus. On three little shields of an oblong form, there are three heads, seemingly of cats, such as we meet with on the *Isiac Table*, and which had a particular worship paid them in Aegypt. *Herod. in Euterpe. Euseb. Praep. Evang.* ii. 1. If it be insisted, that they are the heads of lions, an explanation of them will be found in *Pignorius*, on the *Mensa Isiaca*, pag. 66: and in the procession of

In

In the other little piece [18] we have a small bough with fruit, very prettily drawn [19].

Bacchus, described by *Athenæus*, *lib. v. c. 7.* we also meet with lions. Under the first shield we find two doves; these every one knows were dedicated to *Venus*, who according to *Apuleius* was the same as *Isis*: and in one of our paintings, which shall be explained in its proper place, we see *Osiris* crowned with ivy, and *Isis* with a ferula in her hand, and between them a dove. Between the birds, hangs a pipe formed of several reeds; this was the attribute of *Pan* or *Silenus*, who are both called the inventors of it, and likewise the educators of *Bacchus*. Under the doves, within a festoon, there is a horn hanging up; this was a proper symbol of *Bacchus*, the ancients using it to drink out of. Under the second shield hangs something which might be called a cymbal, an instrument used by the priestesses of *Bacchus*: this is placed between two sphinxes. We often meet with sphinxes on antiquities relating to *Bacchus*. See *Buonarroti in the triumph of Bacchus after the Medaglions*, p. 429. Between the sphinxes are two serpents; these are very frequent in the hands of the *Bacchantes*, and it is well known how great a part they bore in the orgies of *Bacchus*; *Eusebius*, *Clemens Alexandrinus*, and *Arnobius* mention them: and *Athenæus*, in the procession of *Bacchus*, v. 7. mentions also the *Caduceus*. Under the sphinxes are two masks in a small oblong; these were stiled *Oscilla*, and the priestesses of *Bacchus* used to adorn the trees with them. *Virgil*, *Georg. ii.* 388.

“ Et te, Bacche, vocant per Carmina laeta, tibique

“ Oscilla ex alta suspendunt mollia pinu.

Lastly, we see two griffons; these fabulous animals long retained a place among the symbols of *Bacchus*. See *Buonarroti*, as quoted above.

These two borders end with two figures; one winged, with a basket on its head, and a goblet, or some sort of drinking vessel, in the hand: the other, besides the basket, has a *Præfericulum* in the right hand; and in the left a casket or little box. These two figures may be supposed to represent *Osiris* and *Isis*; or what amounts to the same thing, *Bacchus* and *Venus*. Nor do the wings consist ill with *Bacchus*. *Pausanias*, iii. 19. mentions *Bacchus Psila*, or winged: “ Ψίλα γὰρ καὶ ἄλλοι οἱ Δωριεῖς τοῦ πτερά· ἀνθρώπου δὲ οὐκ ἐπαίρει τὴν καὶ ἀνακαρτίζει γυνωμῆν, ἔθεν τι ἥσσον ἢ οὐρίδας πτερά.” For the Dorians (says he) call wings *Ψίλα*, because wine elevates men and makes their spirits light, no less than wings do birds. See *Hesychius*, in *Ψίλακα*. One of these figures finishes in the manner of a *Terminus*; the other in a foliage; thus supplying, as it were, the place of a *Caryatides* and a *Telamon*. It is sufficient here only to have mentioned them; as we shall be obliged to give an account of the greater part of these symbols, in illustrating other paintings where we shall meet with them.

[18] Catalogue, n. 216.

[19] This little piece has no relation to the two borders, nor to *Dido*; as she has no relation to them, the three being found in different places: and let us repeat it once more for all, that where we do not remark the contrary, it is always to be understood, that the little pieces which are put together in the same plate, have nothing to do with the principal one.



P L A T E XIV. [1]

EVERY thing that occurs in this piece [2] shows it to be the representation of a *family* [3] *meal* [4], and the whole deserves to be viewed with attention: the *couch* [5] covered with a *white quilt* [6]: the *garment* [7] of the *youth* who reclines upon it, together with his *attitude*, supporting himself *half reclined* upon his left *elbow* [8]; and the vessel in

[1] Catalogue, n. 213.

[2] Found in the fountains of Resina.

[3] We meet with domestic suppers of this kind in a variety of antiquities exhibited by *Montfaucon*, tom. iii. part i. book iii. ch. vii. plate lvii. lviii.

[4] On the various sorts of meals consult *Bulenger*, *Ciacconius*, *Stuckius*, and others. Not only among the Egyptians, the Indians, and Lacedaemonians, (see *Herodotus*, *Mela*, *Strabo*, *Plutarch*); but also among the Romans, it was decreed by law, that people should eat their meals with their doors open. But this custom came afterwards into disuse. See *Macrobius*, sat. iii. 17. and *Valerius Maximus*, ii. 1.

[5] Anciently people eat sitting. And the heroes “καθεζοῦνται ἐν τοῖς δεύποις, ἔ καὶ ἀνεκλιῶνται,” did not recline at their meals, but sat, as it is remarked by *Athenaeus*, i. 14. and by *Homer* in several places. *Virgil*, *Aen.* vii. says:

“Perpetuis soliti patres confidere mensis.”

See *Servius* on this passage, and *Varro de Ling. Lat.* lib. iv. Couches afterwards came into use at table.

[6] These quilts used to be of purple cloth, or any other valuable materials. *Apuleius* in the *Aureus Asinus*, lib. x. gives us the following description: “Lectus indica testudine perlucidus, plumea congerie tumidus, veste serica floridus.” See *Athenaeus*, ii. 9. where he observes, that these quilts are called by *Homer* “ἕσσω-μῶσα λιῶνα.”

[7] This seems to be the *Caenatoria*, or *Synthesis*, a night-gown covering the whole body, like that we see in a *Triclinium* exhibited by *Mercurialis*, *Art. Gymn.* i. 11, but in the heat of the entertainment was suffered to fall from the shoulders, as is observable in the piece before us, and in an antique in *Fulvius Ursinus* (*ad Ciaccon. Triclin.*).

[8] From this attitude we learn the manner in which the ancients placed themselves on the couch to eat; though when they were satisfied, they stretched them-
the

the shape of a *horn* [9], which he holds in his hand in the act of *drinking* [10]; the *young woman* [11] who *sits* [12] upon

herselves entirely along it, laying the head on a pillow. In which posture we see some of the guests in the *Triclinium* of *Mercurialis*, above-mentioned.

Montfaucon, chap. vii. observes, that the most probable reason why the ancients laid aside the custom of sitting at their meals, which was certainly the most convenient, and changed it for lying on couches, is that alledged by *Mercurialis*; namely, that after the use of baths was introduced, they went from thence to bed, or to the table, immediately. *Plutarch*, however, vii. *Symp. Prob.* ii. pretends, that the couch was more convenient than the seat: which opinion *Stuckius* confirms by many reasons, *Ant. Conviv. lib. ii. c. xxxiv. p. 417.*

[9] The ancients made use of the horns of animals instead of glasses to drink out of. *Athenaeus*, xi. 7. speaks thus upon this custom: *It is* (says he) *insisted on that the ancients once drank out of the horns of oxen. This opinion is confirmed by the appellation κερῶσαι, given at this day to wine and water mixed, and a drinking vessel is called κερῆνη quasi κερῆνης, ἅπτο τὰ κερῆνη, from the ancient custom of putting the beverage in a horn.* Indeed the Thracians, the Arabians, the Paphlagonians, and others, made use of horn in drinking, and the Indians of the horns of wild asses. *Ctesias Ind.* and the people of the east those of wild oxen, *Plin.* xi. 37. Hence the horn is attributed to *Bacchus* as his particular symbol, and he is on this account called *ταυρῶς*: the cup-bearers of the Ephesians obtained the same name. See *Spanheim de Usu & Praest. Numism. Dissert. v.* Luxury afterwards introduced silver and golden drinking vessels in the form of a horn, and often too vessels of glass, of which there is one specimen in the Royal Museum; though it is not entire at the pointed end.

[10] The manner of drinking by making the wine run into the mouth without touching the lips, is thus expressed by *Ambros. de El. & Jejun.* “Per cornu etiam fluentia in fauces hominum vina decurrunt: et si quis respiraverit, commissum flagitium, soluta acies, loco motus habetur.” To swallow down a large cup in one breath was esteemed an act of prowess, and was called by the Greeks *αμυσίζειν* and *πινειν ἅπνευσι*. See *Athenaeus*, lib. x. and *Aristophanes in Acharn. act. v. sc. ii. v. 39.* And because they used much larger drinking vessels than ordinary upon such occasions, the word *αμυσις* itself came to signify a large cup.

Whence *Callimachus*, in *Athenaeus*, xi. 7.

“Καὶ γὰρ ὁ Θρηκτικὴν μὲν ἀπηνᾶστο χανδὸν ἀμυσίῳ

“Ζωροπόθειν, ολίῳ ἡδέστο κισσοβίῳ.”

And the *Amystis* is properly called Thracian, either because that people used to drink it off in a breath, or because they were great drinkers. *Athenaeus*, x. 11. *Horace*, lib. i. ode 36.

“Neu multi Damalis meri

“Bassum Threicia vincat amyftide.”

[11] This figure may represent either his wife or his mistress.

[12] It was customary among the Greeks and Romans for the women to sit at table, “In ipsis lectis cum viris cubantibus foeminae sedentes coenitabant,” says *Valerius Maximus*, lib. ii. c. 1. who adds, that the same custom was observed in the *Lecliternia*; in which couches were prepared for the gods, and seats for the goddesses.

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the fore-part of the couch [13]; her *vest* [14]; the *net* of a golden colour [15], with which her head is covered; the *little box* [16] which is presented to her by a *slave* [17]; the *round*

Montfaucon, in the chapter referred to in note [3], observes, that sometimes the woman appears sitting on the side of the couch, so as to touch the floor with her feet, and sometimes lies all along upon it, *pl.* lvii. and lviii. where it is remarked, that the sitting woman wears shoes, the reclining one none at all.

[13] Couches used at meals were called *tricliniaries*, as distinguished from beds to sleep in, which had the name of *cubiculares*. *Ursin. de Tricl. p.* 220. And the former were not unfrequently called absolutely *triclinia*. *Varro de Re Rust. iii.* Although this name has very often been given to the eating room itself, owing to the common custom of using three couches. *Servius on Aen. i. v.* 698. See *Alexand. Gen. Dier. v.* 21, and *Tiraquellus v. Aut. Tricliniis, &c.* But because two couches only were sometimes used, we meet also with the word *biclinium*. *Plaut. Bacch. iv.* 4.

[14] Besides the night-gown, she has another vest, which descending from the right shoulder wraps round her, being fastened by a clasp on the left arm. Perhaps this may be the *supparum* of the Romans. *Ferrarius Par. i. de Re vestiar. lib. iii. ch.* 20. observes, that the *supparum* was a woman's garment, worn over the rest of the cloaths; that it was of a texture very fine and light; was fixed by a button or clasp, and suffered to fall from the shoulders, and to blow about with the wind. Thus *Sidonius* describes it, *Carm. ii. v.* 325, &c.

“Perque numeros teretes, rutilantes perque lacertos

“Pendula gemmiferae mordebant suppara bullae.”

Lucan. ii. 363, &c.

————— “humerisque haerentia primis

“Suppara nudatos cingunt angusta lacertos.”

It remains now to examine, whether such a vest be peculiar to young girls, or whether it agree also to the grown woman. *Festus* says: “Supparum dicebatur “puellare vestimentum lineum, quod et subucula appellabatur:” and subjoins, “Mulier videtur puella supparo induta, ut Afranius ait: puella non sum, supparo “si induta sum.” See *Nonius*, xiv. 20. who calls it a woman's garment.

[15] *Juvenal, sat. ii.* 96.

“Reticulumque comis auratum ingentibus implet.”

[16] This little box appears to have some relation to the wine with which the table is furnished. There is no doubt that the ancients at their meals made use of odoriferous unguents; anointed their heads (particularly towards the close of the entertainment, when they drank to excess, *Diog. Laertius in Anacharsis. Athanaeus, i.* 18.) because they believed that unguents repressed the vapours of wine. *Athanaeus, xv.* 13. It was even customary to mingle the unguents themselves with wine; of which circumstance among the Grecians *Aelian* makes mention, *Var. Hist. xii.* 31. *Pliny* mentions it also of the Romans, xiii. 13. and *Juvenal, sat. vi. v.* 302. We may suppose then, that by this little box the painter meant to represent the *myrothecium*, which is called by *Pliny, vii.* 30, and xiii. 1. *unguentorum scrinium*. It has also been conjectured that the painter might have had in his thoughts a custom, which *Casaubon* mentions in his notes to *Suetonius in Vitell. c.* ii. where the historian saying, that the father of the emperour *Vitellius* always carried in his bosom a slipper of *Messalina's* to flatter her; the commentator remarks, that the

table [18], the *strainer* [19] and the three *vessels* [20] which

luxury and delicacy of the women with regard to their shoes was great, infomuch that, in order to preserve them, they made their servants carry them in little boxes, *Plautus* calls these servants *Sandaligerulae*, *Trin. act. ii. sc. i. 22*. And it is a well-known custom among the ancients, that when they placed themselves at table, they took off their slippers, committed them to the care of their servants, and asked for them again after supper. *Menander*, cited by *Pollux*, x. *sect. 50*. calls the repositories for shoes *σανδαλοθηκας*, which are explained by *Bald. de Calc. c. 12*. The meal however drawing toward a conclusion, and the lady appearing bare-foot, and just getting up from her seat, or from lying down on the couch, the shoes might be brought, in order to be put on again.

[17] Both male and female servants were by the Romans said to be *ad pedes*, because at meals they stood at their master's, or the guests feet, *Seneca de Benefic. iii. 27*. "Servus, qui coenanti ad pedes steterat, narrat, quae inter coenam ebrius "dixisset." *Martial v. epig. 19*. and *xii. ep. 88*.

[18] Tables were called *τραπεζαι*, quasi *τετραπεζαι*, because they had ordinarily four feet, and were square. Thus they were made at first, nor does *Homer* speak of any other figure. *Eustath. ad Homer. Odyss. i. v. 138*. They sometimes had but three feet, and were then called *τριποδες*. *Athanaeus*, ii. 10. produces passages of *Hesiod*, *Xenophon*, *Aristophanes*, and many others, which mention tables made thus with three feet. Here *Casaubon* may be consulted. *Horace, lib. i. sat. iii.* says:

" Modo sit mihi mensa tripes, et
" Concha falis puri."

And lastly, they were made with one foot only, and thence called *monopodia*, *Liv. xxxix. 6*. *Plin. xxxiv. 3*. *Athanaeus*, xi. 12. p. 489, says, that the ancients made their tables round, in allusion to the form of the world; which they believed to be spherical like the sun and moon. These round tables were used, when semi-circular couches, called *Stibadia* and *Sigmata*, were set, to which tables made in this manner might be exactly fitted. *Martial xiv. epig. 87*.

" Accipe lunata scriptum testudine sigma :
" Octo capit."

See *Bulenger de Conviv. lib. i. c. 38*.

[19] The ancients made use of the strainer, to cool and qualify their wine at the same time; for a proper quantity of snow being put into it, they poured the wine thereupon, which, together with the dissolved snow, ran through the holes of the strainer, into a cup ready to receive it underneath. Strainers were made of copper, and also of silver. *Pomponius 21. tit. ii. lib. xxxiv. digestorum*. There are of both sorts in the Royal Museum. *Pollux*, x. 24. *segm. 198*. *Martial xiv. epig. 103*. and other ancient authors make mention of strainers. *Aulesius*, *Venuti*, and other learned antiquaries, have fully treated of them.

[20] These three vessels (which from the colour of the inside are meant to be represented as full of wine) may perhaps have some reference to a custom of the ancient Greeks, who at their meals used to set on this number of such vessels as these, in honour of *Mercury*, the *Graces*, and *Jupiter Servator*, in whose names, as well as in those of other deities, they were used to drink. And as that was done

are placed upon it; and also the *flowers* [21] with which the table and the *pavement* [22] are spread.

chiefly toward the end of the meal, so it was concluded with libations, especially with one to *Mercury*, the dispenser of rest, to whom the last glass was consecrated, as we read in *Homer, Odysseus*. vii. 137. See *Bulenger*, iii. 15. and *Stuckius*, ii. c. ult. p. 440, &c. who explain this custom at large. Now no sort of victuals appearing in the entertainment before us, but things solely relative to drinking; it seems very probable that the painter had a mind to represent the meal towards its conclusion, and approaching the time of libation.

[21] The breast and neck were adorned with flowers during the time of meals, and particularly the head; the ancients being persuaded that such expedients prevented drunkenness; as *Plutarch* observes, iii. *Symp. qu.* i. and *Athenaeus* xv. 5.

[22] Flowers were scattered over the couches, the table, and the floor. *Spartian. in Aelio Vero* says: "Jam illa frequentantur a nonnullis quod et accubationes, et mensas de rosis, ac liliis fecerit, et quidem purgatis." And *Nazianzen* *ωπε φιλοπρωχ.* speak thus: *We often strew our pavement with sweet flowers, and even out of season.* And *Plutarch* i. *Symp. Prob.* i. writes, that they sprinkled the pavement with odoriferous waters. See *Stuckius*, ii. 14.

P L A T E XV.[1]

THIS picture [2], excellent for its colouring, and in no contemptible stile, represents to us a young *Faun* [3], in whose air the artist has shown much study and genius. He is kissing a *Bacchant* [4] as he is throwing her backwards on

[1] Catalogue, n. 236.

[2] Found at Resina.

[3] The *Fauns* were believed to descend from *Faunus* the son of *Picus*, king of the Latins. *Bochart*, in *Chanaan*, i. 33. and in *Hieroz. p. ii. lib. vi. cap. vi.* maintains, that the *Faunus* of the Latins was the same with the *Pan* of the Greek, and we have already observed it in another place. The satyrs also claim their original from *Faunus*. And although *Euripides*, in *Cycl.* stiles them the sons of *Silenus*, and the *Scholiast* of *Nicaner* says expressly, that the *Sileni* and *Satyrs* were the same, yet, according to the opinion of those who make *Pan* and *Silenus* to be the same deity, the *Satyrs* and the *Fauns* must needs have the same original. Be that as it may, both are described by the poets and mythologists in the same manner. *Ovid Fast.* ii. v. 361, and *Ep. v. v.* 137, calls the *Fauns* *cornipedes*, and *cornigeri*: *Lucian*, in *Concil. Deor.* attributes horns to the *Satyrs*: and *Lucretius*, iv. 584, &c.

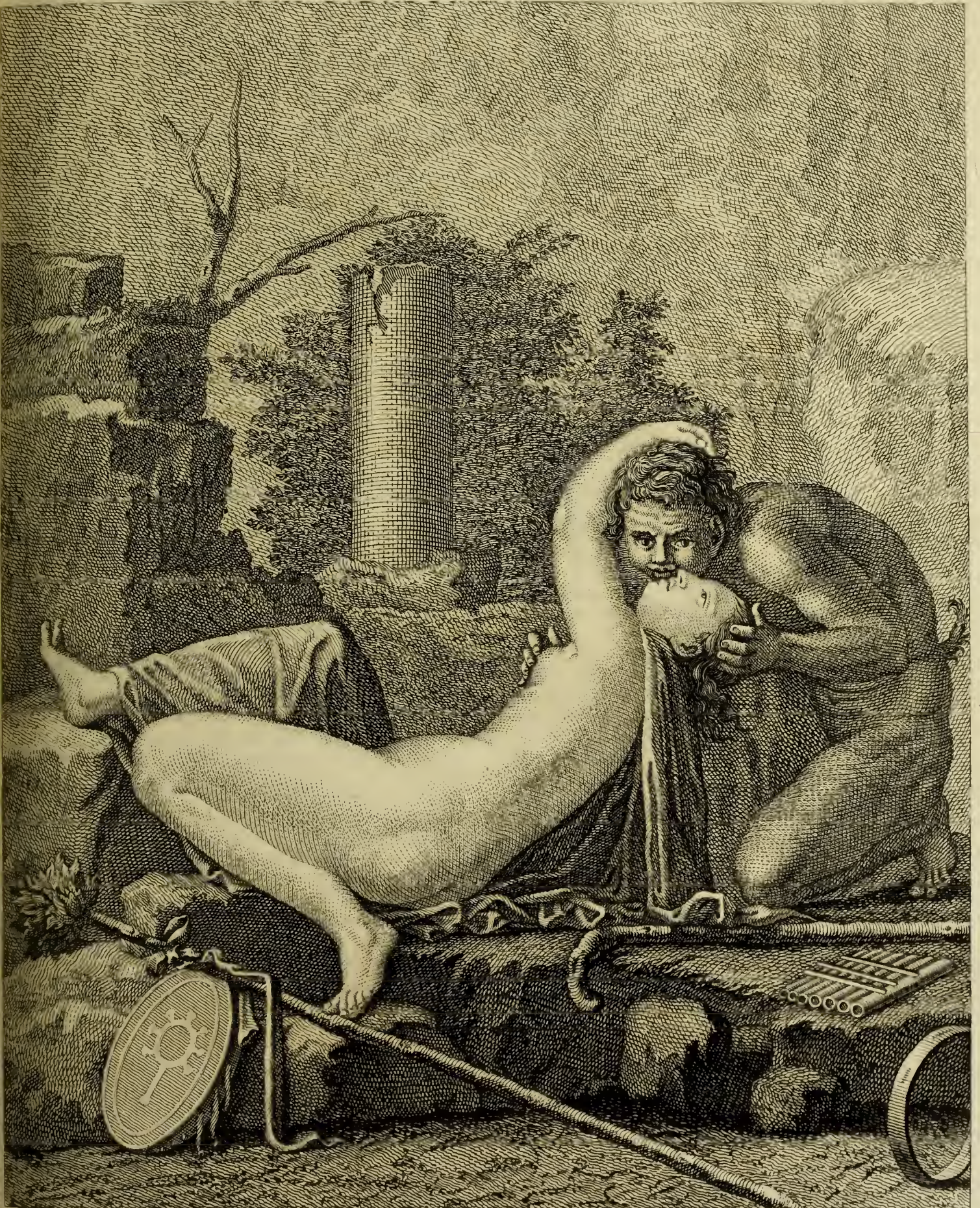
“ Haec loca capripedes Satyros, nymphasque tenere

“ Finitimi fingunt, et Faunos esse loquuntur.”

Where he expressly says, that in figure and substance the *Satyrs* and *Fauns* were the same. See *Nonnus*, in *Dionysiac.* xiv. v. 130, &c. and *Scaliger*, *Poet.* i. 17. who distinguish various sorts of satyrs. Now, though no difference be made by authors betwixt *Fauns* and *Satyrs*, nevertheless antiquaries call those *Fauns* which have entirely a human figure, except the goats ears and tail. They call those *Satyrs*, which, besides the horns and the feet, have half the body of a goat. *Montfaucon* remarks this, t. i. p. ii. l. i. c. xxiii. and xxv. Of the lascivious character of this whole herd of rural and sylvan deities, mention will be made in the notes on the next plate.

[4] It is well known, that *Osiris* over-ran Aethiopia, India, and Thrace; carrying with him the use of wine, which he had found out, and that of corn discovered by *Isis* his sister, and wife; obliging those who refused, to receive them by force: he

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the ground. The sequestered and solitary place, in which the Faun is here imagined to surprize the Bacchant, as she is climbing up among some *rocks*, is consistent enough with their

returned into Aegypt with a victorious army, composed of various people, and of both sexes; who being crowned with ivy, clothed with the skins of panthers, tigers, and deer, and armed with the ferula and thyrsus, accompanied his triumph with singing, playing, and dancing. A little time after, *Osiris* was torn to pieces by some conspirators: *Isis* gathered together the scattered limbs, and being unable to find that part which distinguished his sex, she had an image of it made of wood, and ordered it to be solemnly carried about in the festivals she had instituted in honour of her husband, which she commanded to be celebrated with certain secret rites. *Diodorus*, i. 77, &c. From the triumph of *Osiris* the *Bacchanals* drew their original; and from the feasts instituted by *Isis* came the *orgies* of *Bacchus*, and other mysteries which bear some relation to them. This worship afterwards passing into Greece, it was feigned, that *Semele* (the daughter of *Cadmus* the founder of *Thebes*) being with child by *Jupiter*, and having requested it as a favour, that he would visit her in the same manner he approached *Juno*, she was left dead by his thunder.

Jupiter delivered her son *Bacchus* to the nymphs at *Nisa* in *Arabia*, to be nursed. He spent his childhood among the women, in dancing, sports, and pleasures; and having found out the use of wine, he insisted upon being adored as a god; and instituted certain festivals in his own honour. And having assembled an army of women, he wandered over the whole earth, teaching the art of pressing the grape, and every where introducing his orgies, by subduing those who opposed him. Having in this manner passed over *India* and *Thrace*, he entered *Thebes* in triumph. And because three years were spent in his expedition, his festivals were observed every three years, *Diodor.* i. 22. iii. 62. and iv. 2. &c. It is sufficient to have given this relation, without entering into abstruse researches about the number of *Bacchuses*, their different mythologies, the variety of their feasts, their rites and mysteries, and other deities resembling them among different people. Upon such matters those may be consulted who have composed entire treatises on this subject. The Romans called the feasts of *Bacchus* *Bacchanalia* and *Liberalia*, because *Bacchus* and *Liber* were names for the same god: although the *Bacchanalia* and *Liberalia* were celebrated at different times, and in a different manner; so that those were forbidden, and these retained. The nurses of *Bacchus*, and all the women who followed him, were called *Bacchantes*; in which company were reckoned also the *Satyrs*, the *Sileni*, the *Fauns*, the *Pans*, the *Tityri*, and the *Centauris*; as shall be mentioned in its proper place. See *Strabo*, lib. x. p. 468, besides *Nannus*, *Artenidorus*, and others. Nay all those who celebrated the feasts of *Bacchus* were called *Bacchantes*. Of whom *Diodorus*, iv. 3. gives the following account: *The Bacchanalia are celebrated by women. In performing the solemnity virgins carry the thyrsus, and run about frantic, hollowing Evox in honour of the god; then the women in a body offer the sacrifices, and roar out the praises of Bacchus in songs as if he were present, in imitation of the ancient Maenades, who accompanied him.* The strange contortions of their bodies were such, that *Augustine de Civ. Dei*, vi. 9. says:

customs [5]. Near the Faun lies a shepherd's crooked *staff*, and a *pipe* with seven reeds [6]. At the feet of the Bacchant is a *Thyrſus* [7], with its top wrapped in *ivy*, and bound with

“ Sic Bacchanalia ſumma celebrantur infania, uti Varro ipſe confiteatur a Bacchan-
“ tibus talia fieri non potuiſſe, niſi mente commota.”

Of their dreſſes and their inſtruments, *Ovid Metam.* iv. v. 6. *Æc.* ſays :

“ Peſtora pelle tegi, crinales ſolvere vittas,
“ Serta coma, manibus frondentes fumere Thyrfos.”

And v. 28, *Æc.*

“ Quacumque ingrederis, clamor juvenilis, et una
“ Foemineae voces, impulſaque tympana palmis ;
“ Concavaque aera ſonant, longoque foramine buxus.”

See *Euripides in Bacch.*. Every thing that could be done by a company of men and women intoxicated, was committed by them, with that unbridled licentiousneſs which luſt inflamed by wine inſpires. Beſides *Tertullian*, *Clemens Alexandrinus*, *Epiphanius*, and other fathers, the Pagans themſelves ſpeak of the obſcenity of the *Bacchanals*.

[5] Places of this kind were proper for the *orgies* of *Bacchus*. “ Oreos Liber
“ pater, ſays *Festus*, ut et Oreades nymphae appellantur, quod in montibus fre-
“ quenter appareant.” And *Stuckius Antiq. Conv.* i. 33. p. 194. ſays, that the *orgies* were perhaps ſo named *απο των ορων*, from the mountains in which they were celebrated. See *Euripides in Bacch.* who ſpeaking of the *Bacchants*, after having ſaid, v. 218, *Æc.*

— — — Our women leave their houſes,
On ſhady hills to celebrate the gods.

ſubjoins, v. 222, *Æc.*

“ αλλην δ' αλλη εις ερημιαν
“ Πτωσσαν εναις αρσενων υπηρεειν,
“ Προφασιν μεν ως δη Μηνιδας δυοσκαες,
“ Τηνδ' Αφροδιτην προςθ' αλειν τε βακχικε.”

[6] The *crook* and *pipe* agree well to *Pan*, and to his deſcendants and companions the *Fauns* and *Satyrs*. Ancient monuments are full of *Fauns* with ſuch *ſymbols*. In *Maffei* we have the representation of a tree, with *Oſcelli bacchici*, or little images, hung upon it ; and at the foot of the tree, the *pipe* and *crook*.

[7] The *Thyrſus* was a long ſtaff, ending at the top with a cone, reſembling the fruit of a pine. In an *epigram* of the *Anthol.* cited by *Kuſter* on *Suidas* in *Διασθ.*, we read :

“ Και θυρſα χλοσρον κωνοφορον καμακα.”

Others inſiſt that *Thyrſus* was properly the pipe itſelf. *Bochart in Chanaan*, i. 18. However that may be, *Diodorus*, iii. 62, writes, that *Bacchus* armed his followers with a *ſpear*, whoſe iron point was covered and concealed with *ivy* : and *Ovid* calls it a *ſpear*, *Met.* iii. 667.

“ Pampineis agit velatam frondibus haſtam.”

Thus *Virgil*, *Seneca*, *Euripides*, call the *Thyrſus* *Cuſpis*, *Telum*, *Hasta*, covered with *ivy*. But afterwards, *Bacchus* himſelf took away their ſpear, and ordered them to carry a *Ferula*. *Diodorus*, iv. 4. aſſigns this humane reaſon for it : becauſe at firſt, drinking wine unmixed with water, they became eaſily intoxicated, and with

a *riband*

a *riband* [8], of a red colour [9] like that of her *garment*. There is a *Cymbal* [10] furrounded with little *bells* [11], on the bottom of which is painted a *Sistrum* [12]. And at some distance we may observe a hoop without a bottom [13], which

their staves, or *Thyrsi*, which they carried in their hands, used sometimes to hurt one another in their frolics. *Bacchus*, finding this sort of mirth to be attended with ill consequences, instead of a hard piece of wood gave them a *Ferula*. In the antiquities relating to *Bacchus*, the *Thyrfus* is most commonly covered at the top with ivy, or wound about with twigs of the vine.

[8] The *Thyrfus*, as a sacred instrument, was adorned with garlands and ribands, *Bacchus* himself applied fillets to his fore-head, to keep off the fumes of the wine. *Diodorus*, iv. 4.

[9] The *Bacchants* are represented with light hair, and a habit of deep red. These colours were suitable to the feasts of *Bacchus*. *Lucian* (in *Baccho*) says, that this god was “Μίτρα την κομην αιαδεμενον εν πορφυριδι, και χρυση εμβλαδι.” The vestments used by the *Bacchants* were the *Crocota* of the colour of saffron, and the *Bassaris* of the colour of a fox. *Clemens Alexandrinus* indeed, *Paed.* ii. 10. attributes to the *Bacchants* coloured garments in general.

[10] The *Cymbal* was a hoop with a skin drawn over it. *Euripides*, *Bacch.* v. 124, describes it thus:—

“ Βυρσηνον κυκλωμα τοδε.”

and in v. 513, he tells us it was struck with the hand; whence we see this instrument was properly called a *tympanum*. See *Buonarroti* in the *Cammeo di Bacco*, p. 436 and 7.

[11] Some thin plates of metal used to be fastened to the circumference of the *Cymbals*, exactly like those which are now in use, to increase and vary the sound in playing upon the instrument. *Buonarroti* has this remark in the page above cited, and confirms it with a specimen from *Bartoli delle Lucerne*, part ii. p. 23. Of the cymbal and the little bells we shall have occasion to speak again in the notes on plate xix.

[12] On the bottom of *Bartoli's* *Cymbal* there is the figure of a tiger instead of the *Sistrum* in ours. The *Sistrum* was used in the processions of *Isis*, and also in the orgies of *Bacchus*, as will be mentioned elsewhere.

[13] A conjecture has been proposed, that this instrument may perhaps be a *Rhombus*, which is mentioned in the fore-cited epigram of the *Anthologia*, among the furniture of the *Bacchants*—

“ Στραπηλον βασσαρικον ρομβον διασοιο μυωπα.”

See *Vossii Etym.* in *Trochus*, or in *Rhombus*, and *Mercurialis*, *Art. Gymn.* iii. 8. Others, and with more reason perhaps, think it should be called a cymbal without a skin, or perhaps a simple hoop with bells round it. The *Bacchants* made a use of it by shaking it in the air, as we may observe in a sacrifice to *Priapus* in *Boissart*, given us also by *Montfaucon*, tom. i. p. ii. lib. i. c. xxviii. pl. clxxxii. See *Agost.* part i. tab. 22. where under the head of a *Faun*, besides the *Fistula*, there is another instrument like this, which that learned antiquary thinks to be the *Tympanum*, with little plates of metal fastened to its circumference.

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may belong either to the Bacchant, or to the Faun. Great was the fondness of the ancients for such immodest subjects [14]; and the most obscene are to be met with, particularly upon gems.

[14] We shall speak at large in the notes on the following plate, of the use of such representations. It is sufficient to remark here what *Pliny* xxxv. 10. says of *Parrhasius*, "Pinxit et minoribus tabellis Libidines: eo genere petulantis joci se reficiens:" and in *book* xxxiii. *ch.* i. he had said: "Auxere et vitiorum irritamenta: in poculis libidines caelare jovit." To this sort of pictures called *Libidines*, on account of the immodest representations which they contain, may be reduced these and some others which follow.

P L A T E



P L A T E XVI. [1]

THIS piece [2] is equal to the preceding in excellence of colouring, and in manner: both indeed seem to be the work of the same hand. The perspicuity of the artist's design, and the simplicity of his composition, correspond well with the perfection of the art. The subject of the piece is a naked and bearded *Faun* [3] attempting [4] to kiss a

[1] Catalogue, n. 237.

[2] Found with the foregoing at Resina.

[3] We meet with many such Fauns and Satyrs with long beards on antiques, and they ought properly to be called *Sileni*. See *Montfaucon*, tom. i. par. ii. lib. i. ch. xxiii. and xxiv.

[4] *Eusebius*, in *Praep. Evang.* lib. iii. c. xi. writes, that under the figures of *Satyrs*, and such kinds of beings, was meant to be expressed the violence of sensual passion. *Bochart. Hieroz.* par. ii. lib. vi. c. vii. has shown that the whole tribe of *Pans*, *Fauns*, *Satyrs*, *Dusians*, *Sylvans*, and other deities of goat-like form are very lustful, or at least are feigned to be violently inclined to that passion. See *August. de Civ. Dei*, xv. 23, who writes with great plainness: "Quoniam creberri-
"ma fama est, multique se expertos, vel ab eis qui experti essent, de quorum fide
"dubitandum non est, audisse confirmant, Sylvanos et Faunos, quos vulgo incubos
"vocant, improbos saepe extitisse mulieribus, et earum appetiisse, ac peregisse con-
"cubitum: et quosdam Daemones, quos Dusios Galli nuncupant, hanc assidue im-
"munditiam et tentare et efficere, plures talesque asseverant, ut hoc negare impu-
"dentiae videatur." *Pausanias*, i. 23, also relates, that in the islands called *Sa-
tyrides* there were inhabitants of human form, with a long tail behind, and re-
markable for a furious lust: and he believes that they were real *Satyrs*. But as
every one sees that such beasts could be nothing else but apes; so those who are
better informed believe, that the *Fauns*, and other monsters of goat-like form, had
no other existence than in the imagination of the poets. *Bochart* observes the
same in the place quoted above: "Absit interim, ut ex his locis quisquam colligat
"ullos aut jam extare, aut unquam extitisse in rerum natura *Satyros*: sed Daemo-
"nes *Satyrorum* specie hominum oculis illudentes." It is, however, notorious how

Nymph [5], who is also represented *naked* [6], and endeavours to push him back by force, and to escape from his hands. This and other such lascivious representations [7] exhibited in the fore-

lascivious an animal a goat is; and from the propensity of this creature, and of apes to incontinence, it may be supposed that the ancients drew an image to express in their sylvan deities, the force of natural appetite not moderated by education; as is observable in savages and in brutes.

[5] Those were properly called *nymphs*, who supplied moisture for the vegetation of plants, and to other things; and were therefore styled daughters of the ocean, mothers of rivers, inhabitants of fountains, educators of Bacchus and Ceres. *Orphci Hymn. Nymph.*

“ Νυμφαι, θυγατέρες μεγαλήτερον Ωκεανοιο,
 “ Τρόφοις γαίης υπο κευθεσιν οικί εχουσαι,
 “ Κρυψιδρομοι Βακχοιο τροφοι, χθονιαι, πολυληθεις,
 “ Καρπηδροφοι, λιμνωιαδες, σκολιοδρομοι, αβναι,
 “ Αβροχαραεις, σπηλυγχι κεχαρμεναι, ηεροφοιοι
 “ Πηλαιαι,δρομαδες, δροσοειμονες, ιγχεσι κεφοι
 “ Φαινομεναι, αφανεις, αυλωνιαδες, πολυανθοι.”

And hence arose the different names and kinds of nymphs; *Oreades* in the mountains, *Hamadryades* in the woods, *Naiades* in the rivers, *Nereides* in the sea, &c.

Now the betrayers of these wandering inhabitants of the woods and fields, were the *Fauns*, the *Satyrs*, and other rustic deities. Among the poets we may meet with instances of this; and in *Montfaucon, tom. i. p. ci. ch. xxv. pl. clxxiii.* is exhibited another piece, whose subject is of this kind.

[6] Ours may be supposed a *female Faun*. Such being met with on gems and bas-reliefs; or rather an *hermaphrodite*.

[7] In Greece the use of such representations was very frequent in statues and pictures. The Cyprian and the Gnidian Venus, and the nine Muses called *Thespiades*, were famous. *Pliny, xxxvi. 5.* The same author, xxxv. 10. as we mentioned in the last note on the preceding plate, observes, that the celebrated *Parabasis* used to paint in miniature obscene figures (called therefore by the name of *libidines*), in lascivious postures; and in *c. 9.* he mentions that *Zeuxis*, to form a perfect picture, took five naked virgins to study from. We learn from the same *Pliny, xxxv. 7.* that it was a very ancient custom in Italy, subsisting even from the first foundation of Rome, to paint women naked, even in public places. He says, that even in his time, there remained on the walls of a ruined temple at *Lanuvium* the portraits of *Helen* and *Atalanta* naked, of such beauty, and in such preservation, that some person, inflamed by lust at the sight of them, would have carried them off, if the stucco would have permitted it. In Rome, indeed, at first, great restraint was laid upon these immodest representations; but by degrees, manners growing more relaxed, at last they exceeded all bounds. *Propertius, ii. eleg. vi. v. 27, &c.* assures us, that the walls even of houses of good fame used to be covered with such kind of filthiness:

“ Quae manus obscenas depinxit prima tabellas,

“ Et posuit casta turpia visa domo;

“ Illa puellarum ingenuos corrumpit ocellos,

“ Nequitiaeque suae noluit esse rudes.

going,

going, and of which specimens will be given in the succeeding plates, wherein the painters have employed the whole force of their pencils, to oblige us by that means to commend and admire that art of which at the same time we could not but condemn the abuse; put us in mind of the shameful excesses [8] to which the fury of passion, supported and guided by

“ Non istis olim variabant tecta figuris,
“ Quum paries nullo crimine pictus erat.”

We find also mention frequently made of the most obscene pictures, representing what *Elephantis*, *Philenis*, and other poetesses mentioned by *Hesychius* have expressed in their verses. *Mart. xii. epig. 43.* and the commentators upon it. See *Pitiscus* on *Sueton. in Tiberio*, xliii. 2. not. 12 and 13.

[8] Omitting all other examples, *Tiberius* will sufficiently show us to what lengths an excess of lust will go. *Suetonius*, in the life of that emperor, after having told us that he placed in his chamber an excellent painting of *Parrhasius*, in which was represented *Atalanta* in the Act of complying with *Melceger*, comes to describe his infamous conduct in the island of *Caprea*; and says, that he had several rooms adorned with paintings and statues exhibiting the most lascivious representations; with the books of the poetesses *Elephantis*, in which the most unbridled lewdness was painted to the imagination: he concludes in *c. 43.* with these words: “ In sylvis quoque ac nemoribus passim venereos locos commentus est, prostantesque per antra et cavas rupes ex utriusque sexus pube, Paniscorum et Nympharum habitu.”

[9] The painters, and other artists, under pretext of representing the gods, and their actions, expressed with all the vivacity of their fancy the objects of their own pleasure. *Tatian*, προς Ελληνας, p. 168, &c. upbraiding the Gentiles with their dishonesty, gives us a long catalogue of many famous painters and statuarys, who took a pleasure in painting, under the characters of goddesses, many favourite women of their own times. *Arnobius*, *Adv. Gent.* vi. and *Clemens Alexandrinus* [πρὸς Ἰουδαίους]. p. 35, say, that the celebrated *Cratina* and *Phryne* were painted naked under the character of *Venus*. *Pliny*, xxxv. 10. “ Fuit et Arellius Romae ccelebris, paullo ante divum Augustum: nisi flagitio insigni corrupisset artem, semper alicujus amore foeminae flagrans, et ob id deas pingens, sed dilectarum imagine. Itaque in pictura ejus scorta numerabantur.” The same *Clemens Alexandrinus*, in the book cited above, p. 39, after having said that the poets, statuarys, and painters, had introduced immodest representations of satyrs and nymphs only to humour the senses; losing sight of ancient times, speaks thus of his own: *Your people having divested themselves of all shame, paint in their own houses the infamous commerce of the genial divinitics, who are called daemons; and taking delight in certain immodest pictures, hung up for ornament in their nuptial chambers; as if incontinence was an act of religion, they lie in beds from which they can see the embraces of naked Venuses, in order to imitate them: Your other pictures are either some little Pans with naked Nymphs, or certain intoxicated Satyrs, who make an ostentatious display of their incontinence. In fine, you are not only not ashamed of seeing exposed in public, figures of the most filthy obscenity, but ye also preserve them in the most conspicuous places, dedi-*

a false religion [9], could lead the blind pagan world [10].

cating your own houses to the representation of your gods, as the great supporters of lewdness; and painting with equal indifference the atchievements of Hercules, and the lascivious manners of your Phylenis.

[10] *La Ckauffe, Thef. Er. Ant. tom. ii. sect. vii.* where he treats *de Mutini simulacris*, justifies himself and others who have published the obscene monuments of Gentilism, by the conduct of the emperor *Theodosius*, and *Theophilus* bishop of *Alexandria*; who when they might have destroyed the statues and other monuments of the Gentiles, chose to preserve and expose in public the most obscene, to expose that false religion to ridicule and infamy; and to render it by this method the sport and abomination of mankind. See *Sozomen. vii. 15.* and *Socrates, v. 16.* Indeed, as *La Ckauffe* has observed, the most serious and respectable names, among whom have been many ecclesiastics of exemplary life, have made no difficulty of exhibiting and illustrating such pieces of antiquity; encouraged by the examples of the holy fathers, who in their works have spoken with great plainness of the obscenity of Gentilism. The learned *Leonardo Agostini* dedicated to Pope *Alexander VIII.* his antique gems, among which many represent *Priapi, Phalli,* and naked *Venuses.*



C. Gigniere sculp.

P L A T E X V I I . [1]

THE twelve pictures which are contained in this and the eleven following plates were found in one place [2]. They have all the same degree of perfection and beauty; and as they are all of the same kind [3], so they seem reducible to one subject [4]. We shall from time to time offer our remarks

[1] Catalogue, n. 531. 4.

[2] On the eighteenth of January, in the year 1749, in the souterrains of the *Torre dell' Annunciata*, at a place called *Civita*, near which the ancient *Pompeii* may be supposed to have been situated, was found a room, on the walls of which were drawn, besides these twelve pictures here mentioned, thirteen other pieces; videlicet, six pieces of grotesques, with a Cupid in the middle, and seven rope-dancers, all on a black back-ground. A description of this room, and its dimensions, shall be given elsewhere. Plates of the dancers, and other pieces of the same kind, together with explanations of them, will be presented in the second volume.

[3] See *Pliny*, xxxiii. 1. and xxxv. 10. whose words we have transcribed in note [14] of Plate xv. All these may with great propriety be classed with that kind of paintings which he calls *Libidines*; and to which we have already reduced Plates xv. and xvi.

[4] Two systems have been proposed, to give a general account of these twelve pictures. The first, that the room from whence they were taken was a *cubiculum*; or bed-chamber; the walls of which used to be painted with indecent pictures. The second, and perhaps the most probable, that the room was a *triclinium*. But on this opinion different judgements have been formed: some insist, that it was not the common *triclinium*, but that sort particularly which was otherwise stiled *venereum*. *Athenaeus* indeed, v. 10, p. 207, in the description he gives of the great ship of *Geron* the tyrant of *Syracuse*, says, that besides other apartments dedicated to pleasure, there was an *αφροδισιον* in it, furnished with three couches, and adorned with pictures, statucs, and drinking vessels. We may suppose then that this picture-room of ours might be a place of this kind, destined for the pleasures of love and wine. Others maintain that the room in question was a simple common *triclinium*, designed for meals: nay they go so far as to prove that it was a winter *triclinium*, and that the paintings bore some relation to the meals themselves.

on what shall seem in each piece to merit reflection. In this first there are two female dancers, who represent a graceful movement commonly practised in the Italian dances [5]. Their vests are extremely proper, both in respect of colour [6] and fineness [7], and equally proper are their other habiliments [8].

[5] They are joining hands, whilst one with her fore-finger and thumb gently lays hold on the middle finger of the other. *Lucian de Saltat.* tells us, that the Spartans had a sort of dance which was begun in the manner of wrestling, by catching fast hold of each other with the ends of their fingers; which they called *αεροχειρισμον*. *Stephens* on the word *Χειροψια*, on the authority of *Plutarch* and *Galen*, writes, that the touch of the hands, or *manutigio* (as he translates the word *χειροψια*), was a sort of exercise in the *Palæstra*: and dancing, particularly among the Spartans, had a connexion with the *Palæstra*, being designed for amusement, and at the same time to exercise the body. That much strength is employed in the dance here represented, may be conjectured from seeing one of the dancers with her lips fast closed. *Lucian de Saltatione*, assigning the reason why those who danced kept the mouth shut, contrary to the ancient custom of dancing and singing together, (*Gellius*, xx. 2.) says, that dances being introduced in which it was necessary to turn and wreath the body with greatest art, and to make many laborious movements by certain rules, and to measured time, it became impossible for the dancers to sing without hurting the time, breaking the voice, and making the vocal parts disagreeable: and thence the arts were divided, some singing, and others dancing, to the cadences both of vocal and instrumental music.

[6] One of their vests is yellow, the other green with a border of vermilion. *Apollonius Tyanaeus*, (in *Philosf. lib. iv. c. 21.* of his life) after having reprehended the Athenians for singing and dancing effeminately, subjoins: *Whence have ye the yellow vest, the vermilion and the saffron dye?* They called the yellow vest with propriety *crocata*, or *crocotula*, from the crocus or saffron with which it was dyed. They particularly reckoned among the garments of women and effeminate men, the green, called *vestes herbidae*, from their colour and the juice of herbs with which they were dyed. *Statius, lib. ii. Sylv. i. v. 133.*

“Nunc herbas imitante sinu, nunc dulce rubenti

“Murice.”

Cyprian. de Discipl. et Hab. Virg. and *Tertullian de Hab. Mulieb.* inveighing against luxury, name particularly the colours of vermilion and green as most agreeable to the women. *Martial. Capell. lib. i. de Nupt. Merc. et Philol.* says, “*Floridam discolorumque vestem herbida palla contexuerat.*” Of the border, which we see round this and the other vests, we shall speak presently.

[7] The vest of the first figure appears transparent. Of such kinds of garments we shall have occasion to speak somewhere else. We may observe now, that this dress suited well with the agility necessary in dancing, being no obstacle to the nimbleness of their capers. *Pollux, iv. segm. 104.* gives us to understand, that the dancers whilst performing made use of transparent vests, *Tarentinidae*, from the luxurious custom of the Tarentines, from whom they were borrowed. Perhaps they

they were made of the *Lana Penna* (famous to this day, and still used in that city), which is a kind of silky substance gathered from a certain sea shell, called both by Greeks and Latins *Pinna*. *Procopius* makes mention of such a sort of wool, and *Basil* calls it *golden wool*. *Casaubon* on *Athenaeus*, iii. 11. p. 172. speaks largely of the *Lana Penna*, and its use.

[8] The first figure has a large band or veil upon her head, like a turban, which goes round her temples several times. On account of its bigness and thickness, there have been some who affirmed it to resemble that sort of crown which *Hesychius* calls *εκκλιςιοι* (others write it *εκκλιςιοι*), that is, as he explains it, *σεφανοι μεγαλοι, αδροι*. Indeed *Johannes Alberti*, commenting on this place of *Hesychius*, makes this remark: "Recte explicat *αδροι*: saepius enim complicata et convoluta quae sunt, crassa videntur." *Nicander* however, in *Eustathius* II. E, and in *Athenaeus*, xv. 7. p. 678, writes, "*εκκλιςιοι σεφανοι μαλιστα οι εκ ροδων*;" that they were made chiefly of roses; and an ancient poet, cited by *Athenaeus*: *συκων κλιςιον σεφανον*. *Athenaeus* himself does not seem to have been acquainted with their form. See *Casaubon* on *Athenaeus*, xv. 7. and ii. 10. From hence some will think such a conjecture inadmissible, it being sufficient to observe with *Isidorus*, that the ancients used fillets of wool by way of crowns; "et in potando mota vino capita vincire fasciolis." See *Stuckius*, *Ant. Conv.* iii. 16. p. 566. and *Bulenger de Conviv.* iii. 24. The shoes of these dancers shall be explained in the notes on Plate xix.

P L A T E XVIII. [1]

THIS picture cannot be sufficiently admired; whether we consider the masterly skill of design, the beauty of colouring, or the airyness of gesture; each circumstance obliges one to acknowledge the charms of the art, and the perfection of the work. This beautiful and delicate *figure* [2] appears to be *dancing* [3]. Besides the golden *bracelet* [4]

[1] Catalogue, n. 531. 5.

[2] Some maintain it to be a Venus. Others hold, that it represents one of those lascivious female dancers, who sometimes appeared naked. Both these conjectures suit the notion of *libidines*, under which all these pieces have been classed: but the second is most agreeable to that system which supposes them to be persons attending at a banquet. For *Athenaeus*, iv. 13. p. 153. and xii. 3. p. 517, upon the authority of *Timaeus*, relates, that the Tuscans used to be served at their banquets by young girls naked. On a marble of *Tommasini*, exhibited also by *Kippingius*, we meet with a banquet served by naked girls and boys. See *Pignorius de Servis*, p. 91 and 92. Not only in private entertainments, but also in public theatres, women appeared naked. In the feast of Flora, common women undressed themselves upon a stage, and performed in sight of the people movements and gestures the most obscene. *Valerius Maximus*, lib. ii. cap. x. n. 8. *Lactantius*, i. 20.

[3] The dance favours the supposition that it is Venus. *Lucian de Saltat.* n. 10 and 11, assures us, that the Spartans in their dances sung some little airs, in which they invited Venus and the loves to dance with them. *Horace*, i. *Od.* iv.

“ Jam Cytherea chorus ducit Venus imminente Luna ;

“ Junctaeque Nymphis Gratiae decentes

“ Alterno terram quatiant pede.”

And *Apuleius* in his *Aureus Asinus*, lib. vi. speaking of the nuptial banquet of Psyche, says :

“ Venus suavi musicae super ingressa, formosa saltavit.”

Dancing in banquets was very common; *Homer*, *Cicero*, *Lucian*, and others, mention it. *Athenaeus*, in lib. iii. cap. xvii. p. 97. remarks, that at all banquets, except those of wise and learned men, who knew how to entertain company with literary discourses, women were introduced who danced and sung: and in lib. iv. c. ii.

and



and *necklace* [5], her native graces are heightened by that wreath of *pearls* [6], and those white *ribands* [7] which bind her flaxen [8] hair; by that fine thin *vest* of *yellow* trimmed

p. 130. describing a banquet, he says: after the choir of musicians, entered the dancers, some in the habit of Nereids, others dressed like nymphs.

[4] A very beautiful little bronze statue in the Royal Museum, representing a naked Venus, has golden bracelets, not on the wrists, but on the joints of the arms and legs. See *Bartol. de Arm. sect. ii.*

[5] *Virgil, Aeneid i. 655.*

——“ colloque monile

“ Baccatum.”——

and again, *Aen. v. 558.*

——“ It pectore fummo

“ Flexilis obtorti per collum circulus auri.”

Which is properly the *torquis*: although the *torquis* and the *monile* are frequently confounded. See *Scheffer de Torquibus, cap. x* and *xi.*

[6] *Pearls* were the proper ornament of *Venus*, who is said to have sprung from pearls in a sea-shell: hence we often read, that precious pearls were presented to the statues of this goddess. *Pliny, ix. 35,* and *Macrobius, sat. iii. 17.* assure us, that a most beautiful pearl, the companion of that which Cleopatra had dissolved in vinegar, was divided into two parts to make pendants for a statue of *Venus*. *Lampridius* writes, that the Emperour *Alexander Severus* ordered two great pearls, which had been presented to the empress his wife, to be put upon a statue of the same goddess. Wherefore the ladies who dedicated themselves to *Venus*, were very fond of adorning themselves with them. *Propertius, iii. eleg. xii.* has the following lines:

“ Quaeritis unde avidis nox sit pretiosa puellis,

“ Et Venere exhaustae damna querantur opes?

“ Certe equidem tantis causa et manifesta ruinis:

“ Luxuriae nimium libera facta via est.

“ Inda cavis aurum mittit formica metallis:

“ Et venit e rubro concha Erycina falo.”

Martial, ix. epig. iii.

“ Splendet Erythraeis perlucida mœcha lapillis.”

One needs only to read *Pliny, ix. 35,* to see to what a pitch of luxury the Roman ladies were arrived in the article of pearls. He mentions having, among other ladies, seen *Lollia Paulina*, “smaragdīs margaritisque opertam, alterno textu fulgentibus toto capite crinibus, spiris, auribus, collo, manibus, digitisque.” See *Bartol. de Inauribus, cap. vi* and *vii.*

[7] *Albricus de Deorum Imagin.* describes *Venus* with a garland of white and red roses. On medals we find her head adorned with ribands; and sometimes her neck with a necklace of pearls. *Vaillant in Famil. Caecil. n. 40* and *43.* *Havercamp* on the same, *Fam. Caec. tab. iii. n. 4, 5, 6.* *Bellor. in Jul. Caesar, n. 7.*

[8] *Servius*, on the following line of *Aeneid iv.*

“ Nondum illi flavum Proserpina vertice crinem

“ Abstulerat.———”

with an *azure* border [9], which in flying about conceals but little of her body [10].

writes: "Matronae nunquam datus flavus crinis, sed niger tantum: contra flava "coma dabatur meretricibus." So *Juvenal*, *sat.* vi. describing the Empress Messalina, who had prostituted herself under the borrowed dress of the courtesan *Lycisca*, says:

"Et nigrum flavo crinem abscondente galero
"Intravit calidum veteri centone Lupanar."

Hence the poets give light hair, not only to the ladies of pleasure, as *Horace* does, addressing himself to *Pyrrha*, i. *ode* v.

"Cui flavam religas comam?"

but to all others who suffered themselves to be seduced by their lovers, or in any manner whatsoever lost their honour. *Euripides*, *Elect.* v. 1071. attributes it also to *Clytemnestra* infamous for her gallantry with *Aegistheus*; *Virgil* to *Dido* on account of her amours with *Aeneas*; and *Catullus* to *Ariadne*, in *Nupt. Pel. et Thet.* for her flight with *Theseus*. The learned, however, have observed, that the remark of *Servius* is not well founded. *Ovid*, speaking of *Lucretia*, *Fastor.* ii. v. 783, says:

"Forma placet, niveusque color, flavique capilli."

And *Virgil* of *Lavinia*, xii. 605.

"Filia prima manu flavos Lavinia crines."

See *Tiraquell. ad Alex. Gen. Dier.* v. 18, v. *Meretrices flavum*, &c. Be that as it may, *Valerius Maximus*, lib. ii. cap. i. 5. says: "Quo formam suam concinniorum efficerent (matronae) capillos cinere rutilarunt." And *Servius* himself, on the authority of *Cato*, remarks: "Matronas flavo cinere comas unctitasse, ut rutilae essent." It is not yet determined, whether light or dark hair be the more beautiful. *Anacreon* and *Horace* commend black hair and black eyes in boys.

[9] It has been already observed, that the women of pleasure were fond of coloured garments. In this picture we may affirm, that the colour of the hyacinth is used, if we agree with *Jerom* on *Ezech.* chap. xvi. v. 10. and chap. xxvii. v. 24. in calling the colour of hyacinths *azure*.

[10] *Plutarch. Conviv. quest.* ix. prob. 17. speaking of the three parts of dancing (motion, figure, and expression), says: that *figure* was the attitude in which the dancer remained, for a short time, without motion after the dance; which corresponded to the character of the deity, or the bacchant, whom the dancer represented. This dancer then may represent *Venus*, in the act of discovering herself. And this calls to mind what *Curtius* says, v. 1. § 38. that in *Persia* the women came into the banquets modestly dressed; as the entertainment proceeded, they began to take off the outward garments and to profane modesty; at length, growing warm with wine, they stripped themselves entirely naked; and that this was practised not only by loose women, but by matrons also, and virgins; who were called complaisant and genteel for complying with whatever was requested of them.



P L A T E X I X . [1]

THE young female represented in this piece, may vie with the preceding in every respect. Equally beautiful and delicate are the lineaments of the countenance: the hair is *light*, and the very thin *garments* [2] *yellow*, whose transparent drapery rather veils than conceals any part of the body, leaving her quite naked from the waist upwards [3], as

[1] Catalogue, n. 531. 2.

[2] Pollux, iv. 95, speaking of the dance of the Graces, quotes this verse from Euphorion:

“ Ορχομενον χαριτων φαρεσσιν ορχηθεντα.”

According to the correction of Kuhnus, who thus translates it:

The Orchomenon, a dance performed in the dress of the Graces:

and remarks, that the worship of the Graces was first instituted among the Orchomenii, in Boeotia. Though *Horace* indeed says, *lib. iv. ode vii.*

“ Gratia cum nymphis, geminisque fororibus audet

“ Ducere nuda choros.”

Pausanias, on the contrary, writes, that he did not know who first represented the Graces naked; for the ancient sculptors and painters clothed them. Hence, perhaps, some have conjectured, that the dance of the Graces was represented by naked girls, who, in positions like that in which this and the preceding figure are seen, only held a large veil, or *palla*, which answered to the φαρεσσιν of the poet. *Seneca de Benef. i. 3.* says, that the Graces were painted, “ solutae ac pellucida veste.” And *Ovid, Fast. v.*

“ Conveniunt pictis incinctae vestibus horae;”

whom some make to be the same with the Graces. *Xenophon, in Conviv.* makes mention also of the dance of the Graces; and says, that the banquet was always more agreeable if those figures and positions were introduced, in which the Graces, the Hours, and the Nymphs are represented. Now that the Hours, the Nymphs, and Graces, were painted naked, holding a piece of drapery, like that exhibited here, might be gathered from the description which *Apuleius, Metam. x.* gives of Venus,

also her *feet* [4]. The *riband* which binds her forehead [5] is *sky-blue*: The air that of a *dancer* [6]: the *dish* of the colour of *silver*, which she holds with her left-hand to her side, may perhaps have some relation to the dance [7]; it seeming highly probable, that the painter meant to express by it some token by which to distinguish the assumed character of the person represented [8].

whose handmaids and companions they were: “Qualis fuit Venus cum fuit virgo, nudo et intecto corpore perfectam formositatem professâ; nisi quod tenui pallio bombycino inumbrabat spectabilem pubem.—Ipse autem color deae diversus in speciem: corpus condidum, quod caelo demeat: amictus caeruleus, quod mari re-meat.” He explains too how the wind, sporting with her fine veil, blew it gently about. This description corresponds very well with our dancer.

[3] Besides what has been observed in the notes on Plate xvi, see *Macrob. sat. ii. 10.* who writes, that in his time (under the younger *Theodosius*), it was no longer the custom to admit dancers or singers to banquets naked, or immodestly habited. It continued indeed till the times of the elder *Theodosius*, who forbid it. See the very learned *Gothofredus*, l. 10. tit. vii. lib. xv. of *Cod. Theodos.* Also *Bulenger de Conviv. iii. 30.* and *Pignorius de Servis*, p. 181, &c. who give an account of it.

[4] Venus is called *αργυροπόδα* from her white feet; and for the most part the Nymphs, the Graces, and the Hours, are represented bare-foot.

[5] It may be called a *Taenia*, or *Vitta*, *Virg. Aeneid. v. 268.*

“Jamque adeo donati omnes, opibusque superbi

“Puniceis ibant evincti tempora Taeniis.”

Ovid, Metam. ii.

“Vitta coercuerat neglectos alba capillos.”

Though strictly speaking they differ; the *Taenia* being a part of the *Vitta*, *Virg. Aen. vii. 352.*

———“Fit longae Taenia Vittae.”

In *Montfaucon, tom. i. p. ii. liv. i. cb. xix. pl. clxii. 3.* there is a head of Bacchus, with the forehead bound in the same manner.

[6] Among other obscene dances with which the fathers reproach the Gentiles, they mention one called the *Venus*. *Arnobius, iv. adv. Gent.* says: “Amans fallatur Venus, et per effectus omnes meretriciae vilitatis impudica exprimitur imitatione bacchari.” See *Augustin. de Civ. Dei, vii. 16,* and *Jerom. in Epist. ad Marc.* and in *Epist. de Hilar.*

[7] *Pollux, iv. segm. 103.* tells us, that there was a dance called *πρωαιδες*, in which the dancers carried in their hands plates, or dishes. This sort of dance shall be spoken of in a note on Plate xxiii.

[8] They who maintain that the characters here represented belong to a banquet, discover in this figure nothing but a servant maid carrying a plate. Nor do they think her being in a dancing attitude any objection; having learned from *Petronius*, that luxury and refinement were arrived to such a pitch among the Romans, that those

those who waited at table performed their several offices to the cadences of musical instruments. See his commentators on *chap. xxxvi. Juvenal, sat. v. v. 120, &c.* has the following lines:

“Structorem interea, ne qua indignatio desit,
 “Saltantem spectas, et chironomonta volanti
 “Cultello, donec peragat mandata magistri
 “Omnia: nec minimo sane discrimine refert,
 “Quo gestu lepores, et quo gallina secetur.”

Which passage is thus explained by *Vossius*, in his *Etymologicon*, under *Chironomus*:
 “Structor, ex pantomimorum arte saltans, cibos mensae infert (unde infertorem
 “interpretatur vetus Juvenalis scholiastes) idemque in cibis carpendis vel scindendis,
 “certa lege manibus gesticulatur.” *Pignorius de Servis*, p. 120 and 121, distinguishes these offices. *Seneca* in many passages, *Martial*, and others, speak of the art and refinement used in carving and waiting at table to the sound of instruments. See *Lipsius*, *Saturn. ii. 2.* They used to row also to a certain measure. See *Vossius*, in his excellent tract *de Poëmat. Cantu, et Viribus Rythmi.*

P L A T E X X . [1]

NO T less beautiful than the two former, nor less indecent, is the picture before us. The young female here represented, has all the appearance of a *Bacchant* [2]: for she is *naked* [3] to her middle; has her hair *loose*, but not disordered [4]; holds in her left hand, above her head, a *cymbal* surrounded [5] with *bells*, which she seems going to strike [6]

[1] Catalogue, n. 531. 3.

[2] According to the notion that these twelve pieces represent persons attending at banquets, we might suppose that this cymbalist, or tympanist, call her which you please, appears disguised in the character of a bacchant. *Sidonius Apollinaris*, lib. ix. *epist.* xiii. describing a banquet, among other persons who served to form the entertainment and mirth, reckons some women who imitated the bacchantes in their dress and their actions:

“ Juvat et vago rotatu

“ Dare fracta membra ludo:

“ Simulare vel trementes

“ Pede, veste, voce *Bacchas*.”

[3] The bacchantes are exhibited in antiques generally almost naked, just covered in some parts with the skins of wild beasts, or very thin drapery.

[4] *Ovid*, *Metam.* iv. at the beginning, among the things they were obliged to observe who prepared themselves for the orgies of Bacchus, reckons, “ *Crinales solvere Vittas.*” And *Virgil*, *Aeneid.* vii. 404.

“ *Solvite crinales Vittas, capite orgia mecum.*”

On marbles and gems the Bacchantes are frequently represented in those gestures in which *Catullus* describes them:

“ *Ubi capita Maenades vi jaciunt hederigeras.*”

And *Virgil*, *Aen.* vii. 394.

“ *Ventis dant colla, comasque.*”

And in the same airs, appears the figure exhibited by *Spon. Misc. Erud. Ant.* p. 21. tab. xlvi. with a cymbal in her hands. Our figure is less agitated.

[5] We have already remarked, that this instrument was called by the ancients *tympanum*; corresponding to what the Tuscans call *cembalo*, and we, in common

with



with her right, in order to accompany the dance [7] with music. She has a beautiful necklace round her neck, and a double row of *bracelets* on each arm, seemingly of *pearls* [8]:

speech, *tamburello*. *Suidas*, in *Τυμπωνον*, writes: *This instrument, which the bacchants carried, was formed of skins, and was struck with the hands*. The learned distinguish the *tympana* into heavy and light: the former were sometimes of brass, covered with skins; and were used in war like our kettle-drums: the latter were made of a wooden hoop, covered on one side with a skin, resembling a sieve, and exactly like our cymbals. There are many passages in ancient authors to prove it: in *Pignorius de Servis*, p. 168, &c. in *Spon* where just quoted, and in *Mus. Rom. tom. ii. sect. iv. tab. vii. and viii.* are collected and explained various sorts of drums and cymbals, with plates of metal on some of them, like this of ours, and with bells on others.

[6] *Suidas*, after the scholiast of *Aristophanes* in *Plutus*, derives the word *τυμπωνον* from *τυπτεω* to *strike*; the light *tympanum* being struck with the hands, the heavy one with sticks. Others insist, that the word comes from the Syriac, and believe these instruments to have been introduced into Rome by Syrians. See *Vossius, Etymol.* under *Tympanum*, and *Hoffman* on the same word. We shall say a few words upon this subject, in illustration of some pieces representing certain things relative to the worship of *Isis*; and in the notes on the following plate, we shall explain the difference between the *tympanum* and the *cymbalum*. It has already been remarked elsewhere, that *Agostini, Gem. Ant. P. i. p. 30.* distinguishes two sorts of light *tympana*, or cymbals; saying, that *the bottom of one kind was of parchment, which was struck with the palm of the hand; that the other was shaken in the air to the sound of those moveable rattling plates of brass which are hung round it* (as in this picture), and in the ancient marbles of the *bacchants*. On a cymbal exhibited in the prints of *Ovid's tomb*, by *Bartoli, tab. xxxiii.* we meet with bells.

[7] *Sidonius Apollinaris, ix. epist. 13.* and *Plutarch ix. symp. qu. 15.* already cited, make mention of the dance of the *bacchants*. *Plato, vii. de Leg.* and *Lucian de Saltat.* speak of *bacchanal dances*. *Euripides, in Bacchis, v. 377,* &c. reckons singing, dancing, and playing, among the attributes of *Bacchus*. *Aristophanes, in Acharn. act. iv. sc. vii. v. 23.* among the apparatus of a banquet for the festivals of *Bacchus*, names also female dancers. See the Scholiast upon the place. *Clemens Alexandrinus, Paed. ii. 4.* mentions among other things which he would have banished from their feasts, the drummers and minstrels. *Arnobius* upbraids the heathens with the obscenities which were committed by such women dancing with instruments of this sort in their hands.

[8] Besides what has been observed on Plate xviii, *Pliny, xxxiii. 3.* says: “*Inserta margaritarum pondera e collo dominarum auro pendeant, ut in somno*” (some read *sono*) *quoque unionum conscientia adfit.*” *Seneca de Benefic. vii. 9.* also declaims against the luxury of the Roman ladies in the article of pearls. *Scaevola, l. 26. ad Leg. Falcid.* speaks of the rows of pearls: “*Lineam margaritorum triginta quinque legavit.*” *Capitolinus, in Maxim. jun. c. 2.* mentions the “*Molinum de albis,*” or single string of pearls. And in the Glossaries we read of *τετραλινον, quadrifilum gemmarium.*

her

her *very thin* [9] habit is *white* [10], with a red *border* [11];

[9] *ferom* in *Helvid.* “*Ingrediuntur expolitae libidinis victimae, et tenuitate vestium nudae improbis oculis ingeruntur;*” nor does the holy father exaggerate. *Horace, lib. i. sat. ii. 101.* speaking of the women of pleasure, says:

“*Altera nil obstat: Cois tibi pene videre est*

“*Ut nudam.*”——

Seneca de Benefic. vii. 9. says of the matrons: “*Video feras vestes, si vestes vovendae sunt, in quibus nihil est, quo defendi aut corpus, aut denique pudor possit: quibus sumptis, mulier parum liquido nudam se non esse jurabit. Haec ingenti summa ab ignotis etiam ad commercium gentibus accersuntur, ut matronae nostrae ne adulteris quidem plus sui in cubiculo quam in publico ostendant.*” Such garments were called *multicia*. The Scholiast of *Juvenal*, on *sat. i. v. 66.* says: “*Multicia, vestes molli intextas substamine quibus solent uti puellae.*” See *Demster on Rosinus, v. 31.* concerning the variety and use of all those transparent vests. The artists who made these delicate robes were called *λεπτορσοι* and *tenuiarii*. In *Reinesius, class. xi. 77.* we read: *Textrix vestiaria tenuiaria.* See the learned commentator on this place.

[10] *Plutarch*, in the *Roman Questions, probl. xxvi.* writes, that the ladies wore white in mourning. This custom was particularly observed under the emperours; and indeed in all the history of the middle age of the empire, *white* signified a widow, on account of the continual mourning which she wore. Again the Athenians had a Law from *Zaleucus*, by which it was ordained, that ladies of education and character should appear in public clothed in white, and the courtesans should be obliged to wear coloured dresses. *Suidas*, in *Επαιρων* and *Ζαλευν*. The same was observed in *Syracuse*, as *Athenaeus* remarks, *xii. 4.* From the whole it may be concluded, that a dress of this sort was not peculiar to a dancer, or minstrel. But on the other hand we may remark, that whether we follow the sentiment of *Ferrarius*, who maintains that the Roman ladies always dressed in purple, and that it was easily supposed that they used white only in mourning (*Ferrarius, p. i. de re vestiaria, iii. 17.*); or adhering to the opinion of *Porphyrio*, on *v. 36.* of the second satire of the first book of *Horace* (“*Albi autem non pro candido videtur mihi dixisse; quum utique possint et vulgares mulieres, etiam meretrices candidae esse: sed ad vestem albam qua matronae maxime utuntur relatum est*”), we distinguish betwixt *album* and *candidum*. Indeed *Servius*, on *v. 83.* of *Virgil's third Georgic*, says: “*Aliud est candidum esse, id est, quadam nitenti luce perfusum: aliud album, quod pallori constat esse vicinum.*” Though, to say the truth, this distinction is not altogether satisfactory. Some, as in the first place they have engaged to make it appear that it never was a constant, nor even a common, or general custom, to wear white in mourning; so they have showed that all these distinctions in dress, between the matrons, the women of the theatre, and those of the town, were perpetually confounded by some abuse. In *Turpilius*, as quoted by *Nonius Marcellus, cap. ii. n. 497.* a matron complains, that the courtesans pursued their occupation in the dress of the matrons. And *Tertullian, Apolog. cap. vi.*—“*Video et inter matronas atque prostibulas nullum de habitu discrimen relictum.*” And more largely *de Cultu Foeminarum, cap. xii.* “*Aut quid minus habent infortunatissimae publicarum libidinum victimae? Quas si quae leges a matronis et matronalibus decoramentis coercerent, jam certe saeculi improbitas quotidie insurgens honestissimis quibusque foeminis usque ad errorem dignoscendi coaequavit.*” And this abuse was not re-

and

and the drapery is well designed: the *sandals* [12] are bound with *red* ribands.

moved before the time of Theodosius the Great, l. x and xi. *Cod. Theod. in cit. tit. de Scaenic.*: and hence they infer the impropriety of stopping to examine such matters as admit no certain conclusion. Lastly, others have thought, that without entering into these researches, and any of those matters which concern not the point in question, it is sufficient to say, that the dress of our cymbalist is not simply white, but bordered with red; and besides, that it is not a tunic, but only a mantle, or *palla*: and therefore they will have it, that as *Homer, Odyss. E.* says,

“ Ἀργυρεὸν φάρμακον μετὰ ἐννῆσο νυμφῆ.”

so the painter gave to this figure the white mantle. They discover some relation to Bacchus in the conjunction of the two colours white and red: for as red was the proper colour of the Bacchantes, so in the *Naucratic* district, during the solemnization of the orgies, the priests were all apparelled in white. *Athenacus*, iv. 12. And they conclude, that for the same reason which *Apuleius, Met. viii.* assigns why some of the ministers of the goddess Cybele wore *Tunicas albas purpura circumfluyente*, our priestess is exhibited with a white mantle, bordered with red.

[11] “ *Limbus* (says *Nonius*) muliebri vestimentum quod purpuram in imo habet.” And *Isidorus*, xix. 33. “ *Limbus* est quem nos ornaturam dicimus. Fasciola est quae ambit extremitates vestium: aut ex filis, aut ex auro contexta adfutaque extrema parte vestimenti vel chlamidis.” It was also called *instita*. *Horace*, i. *sat.* ii. 29.

“ Quarum subsuta talos tegit instita veste,”

on which *Acrœn* says, “ *Instita* περιπόδιον, tenuissima fasciola quae praetextae adjiciebatur.” “ *Praetexta* (says *Varro de Ling. lat. v.*) toga est alba purpureo praetexta limbo.” Young women also wore this sort of vest till they were married; whence *Festus*: “ Nubentibus depositis praetextis, a multitudine puerorum obscaena verba clamabantur:” and hence *verba praetextata* came to mean obscene speeches. *Vossius, Etym. in Praetexta.* See *Pollux*, vii. *cap.* 13. where, in *segm.* 52. he mentions *μάλια περιλευκα*, which were garments of purple, or any other colour, bordered with white. And on the other hand, in *segm.* 63, he calls garments which had a border of purple *μάλια περιπορφυρα*. And the *Praetexta* is so called by *Plutarch*, in *Rom. Livy*, lib. ii. *deca.* iii. says, “ Hispani lineis praetextis purpura tunicis candore miro fulgentibus, constiterant.” See *Baysius de re Vestiaria*, *cap.* x.

[12] Of sandals we shall speak in the notes on the following plates.

P L A T E X X I. [1]

THIS figure too represents a young and beautifully shaped woman dancing and playing. The wreath of ivy [2] with which her undishevelled hair is bound; the skin of a *panther*, or some other beast of that kind [3], which

[1] Catalogue, n. 531. 7.

[2] To be crowned with ivy, was customary with those who celebrated the feasts of Bacchus. *Euripides* mentions it in many passages of the *Bacchae*, and particularly v. 176 and 177. where *Tiresias*, exhorting *Cadmus* to solemnize the orgies of Bacchus, thus informs him what he has to do:

“Θυρσος ἀναπλεῖν, καὶ νεβρῶν δορὰς εἶχειν,
“Στεφανῶν τε κράσι κισσῶν βλασημασιν.”

*Thy brows with ivy twigs adorn, and wear
The fawn's sleek skin; thy hands the Thyrsus bear.*

Lucian, in *Tragopodagra*, distinguishes the priests of Bacchus from others, solely by their ivy. Bacchus himself was crowned with it. *Pliny*, xvii. 4, “*Antiquitus corona nulli, nisi deo dabatur; feruntque Liberum patrem primum omnium impo-
“ fuisse capiti suo ex hedera.*” *Diodorus*, i. 17. relates, that the first cultivation of ivy was attributed to *Osiris*, or Bacchus; and that therefore it was first used in his feasts. *Ovid*, *Fast.* iii. 767, &c. says, that the nymphs who educated Bacchus, in order to withdraw him from the search of the jealous *Juno*, concealed him under the leaves of ivy:

“*Cur hedera cincta est? Hedera est gratissima Baccho.*

“*Hoc quoque cur ita sit, dicere nulla mora est.*

“*Nysiades Nymphae, puerum quaerente noverca,*

“*Hanc frondem cunis apposuere novis.*

Others assign different reasons. The reader may consult *Plutarch*, *sympos.* iii. qu. 1 and 2. where he discourses largely about this plant, and the reason why wine-drinkers crowned themselves with it.

[3] Bacchus and his nymphs are clothed with the skins of panthers: either because the nurses of Bacchus were changed into panthers, or because these animals are very fond of wine. See *Philostratus*, i. *imag.* xix. and *Phornutus de Nat. Deo-*



hangs from the left shoulder, and crossing her body flies about under her right arm; and the *cymbals* [4] which she holds in her hands, in the act of sounding them by striking one against the other [5]: are circumstances characteristic of a bac-

rum, in *Baccho*, who give other reasons for it. They used also to wear the skin of the fawn, which skins were called *ὑερίδες*. *Pollux*, iv. *segm.* 118. and his commentators on the place. See *Buonarroti in Cammeo del trionfo di Bacco*, p. 438.

[4] *Rubenius de re vestiaria*, lib. ii. *cap. ult.* remarks, that some absurdly confound the *cembalo* with the *cymbalum*; the *cembalo* of the Tuscans corresponding to the *tympanum* of the ancients, as we have already observed. Indeed *Servius*, on v. 64 of the fourth book of the *Aeneid*, writes: "Cymbala similia sunt hemicyclis coeli, quibus cingitur terra." And *Augustin*, on *Psalu cxxx*, "Cymbala invicem se tangunt, ut sonent: ideo a quibusdam labiis nostris comparata sunt." *Catullus* thus distinguishes them, *de Berecynth. et Aty*, v. 29.

"Leve tympanum remugit: cava cymbala recrepant."
and *Lucretius*, ii. 618.

"Tympana tenta sonant palmis, et concava circum
"Cymbala——"

The reader may peruse *Pignorius de Servis*, p. 163 to 168. *Salmasius on Vopiscus in Carin.* c. 19. *Lampe de Cymbal. vet.* ii. c. 1, &c. *Spon Miscel. Er. Ant. sect.* i. art. vi. finds fault with Gruter for calling cymbals *crotala*: and *Pignorius*, in the treatise cited above, p. 173. takes notice of *Agostini* for having translated *tympanum* by the word *crotalo*. The *crotala* are accurately distinguished from other instruments. Thus *Apuleius*, *Metam.* ix. p. 270. says: *cum crotalis et cymbalis*. Some have imagined their true form might be collected from a passage in *Pliny*, ix. 35. where he says: "Hos (margaritarum elenchos fastigata longitudine, alabastrorum figura, in plenior orbem desinentes) digitis suspendere, et binos ac ternos auribus, feminarum gloria est. Subeunt luxuriæ ejus nomina — siquidem *crotalia* appellant, ceu sono quoque gaudeant, et collisu ipso margaritarum." Then *Pliny* speaks of long and great pearls, shaped like vases for ointment, or (to express it in our own way) like pears or pine-apples: and adds, that these pearls were called by the Roman ladies *crotalia*, or little *crotala*. The reason assigned for that (we are told) was, that if one of these pearls were cut lengthways, it formed a pair of *crotala*. From a consideration of this sort, *Pliny* tells us in that chapter, that some pearls were called *tympana*: "quibus una tantum est facies, et ab ea rotunditas, aversis planities, ob id *tympania* nominantur." And after him, *Isidorus*, iii. 21. "*Tympanum* autem dictum, quod medium est: unde et margaritum medium *tympanum* dicitur." This explanation being admitted (as it seems to be a good one), the *crotala* differed from the *cymbala* only in this respect, that the figure of the first was oblong, and like a half pear, the second were perfectly round. Generally, however, all these instruments were comprehended under the name of *crotala*, which were sounded by striking upon them. *Vossius, Etymol. in Crotalum*, derives that word from *κροτων pulso*. *Saresberiensis, Policrat.* viii. 12. "Croton græce *pulsus* dicitur: et inde cymbala sic dicuntur: vel musicum notat instrumentum, quod in sono vocem ciconiæ imitatur." Indeed the stork is called by *P. Sirius, crotalifria*, on account of

chant [6]. The double bracelets are of the colour of gold [7].

the noise it makes in striking together the two bones of its beak. *Eustathius*, on *Iliad* xi. 193, says: that the *crotalum* was a certain instrument made of earth, wood, or brass, which was held in the hands to make a sound with. *Athenæus*, xiv. 9. mentions it. See *Lampe* in the place quoted before; and *Pignorius*, both as above cited, and in the *Mensa Isiaca*, p. 67.

[5] *Gregory Nyssenus*, in *Psalms*. cap. ix. says, “η τὴ κυμβαλὸς πρὸς τὸ κυμβαλοσυνῶδες:” *The collision of cymbal with cymbal*. In the very same action in which our cymbalist is figured, of striking one instrument against the other, are some women of this kind represented, in several of *Spon’s* marbles, p. 21. tab. xi. xli. and xlii. in the last of which the handles are two rings, like those in the piece before us; in the other two they are made like crosses. In some marbles we find no handles, but the whole hemisphere is grasped in the hands. See *Lampe*, ii. cap. 3.

[6] The use of the cymbal and drum in the feasts of Bacchus, is explained by *Livy*, xxxix. cap. 10. “Eos deducere in locum, qui circumsonet ululatus, cantuque symphoniae, et cymbalorum, et tympanorum, ne vox quiritantis, quum per vim stuprum inferatur, exaudiri possit.” But in general the use of these instruments in the feasts of Bacchus and Cybele was to accompany the dancing. *Lucian de Saltat. Isidorus*, iii. 21. expressly says: “Dicta cymbala, quia cum ballematica simul percutiuntur. Ita enim Graeci dicunt cymbala ballematica. Ubi (adds *Vossius*, *Etymol. in Cymbalum*) ballematica dixit saltatoria, five saltationi idonea. Sane posteriores Graeci βαλλίζειν dixere pro αλλεσθαι. Glossæ Graeco-latinae: βαλλίζω, salto. Imo quod imprimis ad *Isidori* locum illustrandum facit, apud *Suidam* legas: βαλλίζειν, τὰ κυμβαλά κτυπεῖν, καὶ πρὸς τὸν ἐκεῖνων ἦχον ὀρχεῖσθαι.” And hence came the word *ballo*, dance. Hence perhaps it may seem, that this is a female musician and dancer, represented to us under the character of a bacchant. Nor is it of any consequence that her hair is not dishevelled, which was one of the bacchanalian characters, as has been elsewhere observed: since *Bellori*, in explaining the pictures of *Ovid’s* tomb, in tab. xxxiii. where a nymph is exhibited with hair not dishevelled, and crowned with ivy, sounding the cymbal whilst she dances with a young man who holds a Thyrsus in his hand, says, they are both designed for bacchants. And *Montfaucon*, tom. i. part. ii. l. i. c. xx. Pl. clxiii. 3. affirms of a female figure, with her hair well bound up, and sounding a cymbal, accompanied by a tiger, that she is without doubt a bacchant. Besides, we meet with many such female figures on antiques, which though they are known to be bacchants by other symbols, yet have not their hair dishevelled. However that may be, the women who played upon instruments of this sort, and who were introduced at banquets, were called *cymbalistrice*. *Petronius*, cap. xxii. “Quum intrans (the triclinium) cymbalistrice, et concrepans aëra omnes excitavit.” *Cornelius Gallus* (or whoever may be the author of the verses which bear his name) thus describes one of these beautiful musicians, *El.* iv. 7, &c.

“Virgo fuit, species dederat cui candida nomen,

“Candida, diversis fat bene compta comis.

“Huic ego per totum vidi splendentia corpus

“Cymbala multiplices edere pulsa sonos.

“Hanc ego saltantem subito correptus amavi.”

Now as the beautiful *Candida* of the poet wore her hair elegantly dressed, so does
Her

Her dress [8] merits observation. Her yellow [9] shoes, tied with strings [10] of the same colour, resemble modern pantofles [11].

this figure too; and the three also in Spon, whose attitudes are not less forced than that of the figure before us.

[7] Anciently bracelets used to be worn upon one arm only: the Sabines wore them on the left: according to *Livy*, i. 11. the Orientals wore them on the right. *Ezechiel*, cap. xxi. v. 24. At first the men only wore them, and they were a reward which soldiers received in recompence of their valour. *Isidorus*, xix. 31. Afterwards the women began to wear them. *Tertullian de Pallio*, cap. iv. "Armilla, quas ex virorum fortium donis ipsae quoque matronae temere usurpassent, omnium pudendorum conscias manus inserit." The ladies began with wearing them upon one arm only; then upon both; and at length two upon each arm. *Pliny*, xxxv. 3. speaks of the excess which the Roman ladies were guilty of in adorning every part of their bodies with gold. They used to wear these ornaments upon their ancles, and then they were particularly called *compedes*. See *Ferrarius de re Vest.* iii. 17. Sometimes at the elbow, and not at the wrist, as in the above-mentioned bronze of Venus in the Royal Museum. They seem then very properly to be called *brachialia*, as *Pliny*, xxvii. 6. styles them; although the word *armillae* is indiscriminately used to signify such kinds of ornaments in what part of the body soever they were worn. See *Vossius Etym.* on the word *armillae*, and *Barthol. de Armillis*, § ii. In a picture of Ovid's tomb, *tab.* xi. are two nymphs with bracelets on their wrists, and on the upper part of both arms.

[8] Besides the strips of skin already mentioned, resembling a band or sash, which goes over the left shoulder, and crossing the body flies about under the right arm, she has the *palla* or *amiculum*, dresses properly belonging to the women of the theatre, and to dancers. The reader may consult *Ferrarius*, *lib.* iii. *cap.* 18 and 19. who wonders why the dancers wore so many garments, and those reaching to the feet; when they ought to be short, and easily manageable. This *Palla* is blue. *Ovid de Arte*, iii. 173. among the colours agreeable to women, places the sky-blue in the first rank:

"Aëris ecce color, tunc quum sine nubibus aër."

And a little after,

"Hic undas imitatur: habet quoque nomen ab undis:

"Crediderim nymphas hac ego veste regi."

The learned think this to be the colour of sea-water, which resembles that of air. It was properly called *cumatilis*, *Nonius* xvi. 1. "Cumatilis, aut marinus, aut caeruleus. Tractum a Graeco, quasi qui fluctuum fit similis: fluctus enim Graece *κυμαῖα* dicuntur."

[9] *Baldwinus de Calc.* cap. viii. proves, that the colour of mens shoes were ordinarily black, of women white. They were also red, yellow, or green. *Vopiscus*, in *Aureliano*, writes: "Calceos mulleos, *cereos*, albos et hederaceos viris omnibus tulit, mulieribus reliquit." The colour of virgin wax is yellow. *Apuleius*, *Metam.* viii. p. 260. speaking of the priests of the goddess Cybele, says: "Quidam tunicas albas in modum lanceolarum quoquoaversum fluente purpura depictas, cingulo subligati, pedes *luteis* induti calceis."

[10] *Isidorus*,

[10] *Isidorus*, xix. 34. "Obstrigilli sunt, qui per plantas confuti sunt, et ex superiori parte corrigia trahuntur, ut constringantur: unde et nominantur." *Vossius*, in *Obstrigillo*, writes: "Antiqui obstrigillos vel obstrigilla dixere vincula focculorum, vel calceos amentatos."

[11] *Balduinus*, *cap.* xii. thinks, that at first the sandal was open, but that afterwards it was made like a shoe, in being wholly covered and fastened by a string of leather, or something of that sort. It differed however with respect to form and neatness; for whereas the shoe had a longish peak turning up, and covered not only the foot but also the middle leg; on the other hand the sandal resembled the *solea*, and was equally neat; in a word, exactly like the pantofle of modern ladies. *Salmasius*, *Nigrorius*, and *Rubenius* do not distinguish the sandal from the shoe; holding that the sandal was always open. We shall have occasion in several places, and particularly in illustrating the representation of a shoe-maker's shop, to speak more largely upon this subject.



P L A T E XXII. [1]

THIS light and airy figure is covered with long and very thin *purple* [2] drapery. Her right shoulder and arm are *bare* [3], except that a very thin *yellow* veil [4] crosses

[1] Catalogue, n. 531. 1.

[2] *Plautus*, in the *Aulularia*, act. iii. sc. v. introduces old Megadorus describing the great inconveniences which large dowries bring with them, and pleasantly exaggerating the intolerable expenses which the husband is obliged to incur to satisfy the vanity of his wife. He enumerates all the trades which were employed to serve the luxury of women. Among these he mentions the *violarii*, whom *Ferrarius*, i. *de Re Vestiaria*, iii. 21. explains to mean, "eos, qui violae colore vestes tingerent." *Pliny*, in *lib. xxi. cap. vi.* says: "Violis honor proximus—ex iis quae—purpureae—solaeque Graeco nomine a caeteris distinguuntur, appellata *Ia*, " ut ab his *ianthina* vestis." It is not however a true purple, but *πορφυροειδης*, as the *Ιανθον* is called by *Hesychius*. *Pliny*, xxxiii. 13. writes, that the ancients imitated the blue with violets. Whence *Jerom* makes the violet colour to be the same with azure. *Virgil*, on the contrary, calls these violets black. Some have found a mystery in this colour of our nymph's vest: both because the poets have fabled that the earth first produced violets to serve as pasture for the young *Io* metamorphosed into an heifer, who was believed to be the same with *Isis*; and because the nymphs of *Ionis* anciently offered violets to *Jupiter*. Others, passing by these allusions, have observed with *Ovid*, iii. *de Arte*, that the colours of women's dresses are as various as the flowers which the earth produces: and that *Martial*, *lib. ii. epig. 39.* particularly attributes to women of pleasure the purple coloured vest.

"Coccina formosae donas, et ianthina moechae."

[3] If we may believe *Ovid*, who certainly deserves credit in these matters, the part of the ladies person which most attracted the lover's eye, was that which joins the shoulder to the arm. Thus he addresses himself to his fair disciples, *de Arte*—iii. v. 307, &c.

"Pars humeri tamen ima tui, pars summa lacerti

· "Nuda sit, a laeva conspicienda manu.

"Hoc vos praecipue, niveae, decet ——."

[4] *Catullus*, in *Nupt. Pel. et Thet.*

"Non contacta levi velatum pectus amictu,

"Nec tereti strophio luctantes vineta papillas:"

the arm just above the elbow, and going over the breast and hanging upon the left shoulder, flies about loose behind. The long narrow leaves [5] which bind her *light* hair, the pitcher [6]

where he distinguishes the fine veil which covered the bosom, from the zone which bound it. *Periphanes*, in *Plautus, Epid. act. ii. sc. ii.* speaking of the luxury of the ladies, who every year invented new modes of dress ("quae vesti quotannis nomina inveniunt nova"), mentions a great number of female garments, and among them *calthulam* et *crocotulam*. *Nonius* thus explains them: "*Calthulam* et "*crocotulam*: utrumque a generibus florum translatum, a caltha et croco." Now Virgil gives the *caltha* the epithet of *yellow*, *Ecl. ii. 50*.

"Mollia luteola pingit vaccinia caltha,"

speaking of the nymphs who wove various sorts of flowers together. And here the union of the yellow with the deep blue or violet, which agrees to the dress of our nymph, deserves to be remarked. It has been observed however by some, that *Varro* in *Nonius* explains the *calthula* (according to the correction of *Ferrarius, lib. iii. cap. xx.* for it is commonly read *castula*) as follows: "Palliolum breve—quo nudaе infra papillas praecinguntur, quo mulieres nunc eo magis utuntur, postquam subuculis deserunt." And hence they infer, either that the *calthula* differed from the *castula*; or that, however, this description ill suits our picture. Whence others have had recourse to the *supparum*, of which, as we have observed elsewhere, *Lucan, ii. 263*, says:

———— "humerisque haerentia primis

"Suppara nudatos cingunt angusta lacertos."

And *Varro* calls it a woman's garment, *quod pectus capiebat*. See *Manutius de Tunica Romana*. But, however, this is not satisfactory; and *Ovid's Fascia lata, Art. am. iii.* has also been rejected.

"Quas regat in tepido fascia lata sinu."

The *capitium* has also been mentioned, of which *Varro de Ling. lat. iv. 30*, writes: "Capitium ab eo, quod capit pectus." And the same author in *Nonius*: "eae pectore ac lacertis erant apertis, nec capitia habebant." See *Vossius, de Vit. ferm. i. 29*. But it is manifest, that the uncertainty is still the same. Lastly, it has been advanced, that it may in general be reduced to the *palla*, or any other upper woman's garment, girt in this manner the better to show her equipment for her office; or perhaps merely through the fancy of the painter. It is sufficient however to read the two scenes of the *Aulularia* and *Epidicus* above quoted, to be convinced of our ignorance in the article of ancient dress. The researches and controversies of the learned upon this head have only produced greater confusion and uncertainty, even in those parts of dress which we meet with very frequently in bas-reliefs and statues.

[5] They seem to be of reeds, or some other such aquatic plant. This circumstance gave rise to a conjecture, that it might be a Naiad. These nymphs were in Bacchus's train: and *Tibullus iii. el. vi. v. 57*. sings thus:

"Naiada Bacchus amat. Cessas, o lente minister?"

"Temperat annosum Martia lympha merum."

But this opinion has met with obstacles.

[6] Antiquaries call this vessel a *Prefericulum*, although *Festus* gives a different description of it, and calls it expressly "Vas aeneum sine ansa, patens summum, which

which she holds in her right hand, the *disc* or *bafon* [7] in her left, and in which there are three *figs* [8], appear to be fo many distinct marks of her character [9]. She has a *bracelet* of a golden colour on her right arm [10], and *sandals* on her feet [11].

“ ut pelvis.” See *La Chauſſe*, tom. ii. ſect. iii. tab. iii. And *Montfaucon*, tom. ii. liv. iii. ch. iv.

[7] *Apuleius*, *Metam.* ii. “ caenarumque reliquiis discus ornatus.”

[8] Bacchus was believed to be the first cultivator of figs; whence the Lacedaemonians gave him the name of Σοκίτης, *Athen.* iii. 5. *Pausanias*, i. xxxvii. writes, that Ceres first gave the plant to Phytalus her host.

[9] From the whole of our remarks some have concluded, that she may have some relation to the *Bacchanalia*, in which it was usual for every body to mask, and disguise themselves under various forms: and that it might be meant to represent her here, offering the first fruits of figs to Bacchus. Others discover in her nothing more, than an attendant at a banquet. Others again challenge her for a dancer; of which opinion mention will be made in a note on the following plate.

[10] Besides our observations on this subject in various places, the reader may consult *Buonarroti ne Vasi di Vetro*, pag. 199.

[11] *Salmasius* on *Tertullian*, de *Pallio*, upon the word *Calceos*, remarks, that there was the same difference between the *calceus* and the *solea* of the Romans, as between the *Υποδημα* and *Σανδαλιον* of the Greeks; and adds, that *calceus* strictly denotes that sort of shoe which covered the whole foot; the *solea* covered only the sole, leaving the upper part of the foot open to view. *Gellius*, xiii. 20. defines the *solea* to be “ omnia id genus, quibus plantarum calces tantum infimae teguntur; caetera prope nuda et teretibus habenis vineta sunt.” They belonged properly to the women, *Manilius*, lib. v.

“ Femineae vestes, nexae sine tegmine plantae.”

And in general the poets called them simply *Vincula*. *Tibullus*, cl. v. lib. i. exaggerating the services which the poor lover pays to his mistress, says:

“ Vinculae de niveo detrahet ipse pede.”

P L A T E XXIII. [1]

THIS nymph, with regard to the subject, seems to be the companion of the preceding; though she differs in certain *insignia*, which distinguish her from the other in point of character. The chaplet appears to be formed of the blades of corn [2]; the vest is *white* [3], and the veil of a full green [4]: in her right hand she holds a *basket*, and

[1] Catalogue, n. 530.

[2] Some people allow nothing except the stalk of the privet to have been used in convivial chaplets. Blades of corn had relation to the festivals of Ceres, of which *Ovid Amor.* iii. *el.* x. 36. says:

“Deciderant longae spicea ferta comae.”

[3] White was the usual dress in the festival of Ceres. *Ovid. Fast.* iv. 619.

“Alba decent Cererem: vestes Cerealibus albas

“Sumite.”

In banquets too, for the most part, and on other joyful occasions, white dresses were made use of. See *Stuckius Ant. Con.* ii. 26. And at the meals of the emperours and of the Roman nobility, the attendants were dressed in white. See *Suetonius in Domit.* and his Commentators. Among the colours in request with gentlewomen, *Ovid. de Art.* iii. v. 189. reckons *albentes rosas*; and v. 191. he says:

“Alba decent fuscas: albis, Cephæi, placebas.”

Tibullus, iv. *eleg.* ii.

“Urit, seu Tyria voluit procedere Palla:

“Urit, seu nivea candida veste venit.”

[4] It may be said to resemble the colour of leeks, which is the same with that of young corn. The leek was famous among the devices of the Circensian parties. The passion of the ancients for the Circensian games, and their prepossessions in favour of the parties, which were distinguished from each other by colours, are circumstances well known. See *Panvinius*, i. 10. *Græc. Thes.* ix. p. 98. This distinction of colours and parties took place not only in the circus, but also in the amphitheatre, and upon the stage. *Cassiodorus*, lib. i. *epist.* 2, 27, and 33. See also *Bulenger de Circ.* cap. 48 and 49. To such a length was this madness carried, that in their banquets the waiters were distinguished by the devices of the abovementioned parties. *Seneca*, *epist.* xcv. and *de Brevitate Vitæ*, cap. vii. *Petronius*, cap. xxviii.





in her left a dish [5]. Her vest like that of the preceding figure flows loose and ungirt [6]. She has not however like

and his commentators. *Ferrarius*, i. *de Re Vestiaria*, iii. 4. thinks, that from the custom of distinguishing servants by the various colours of the Circensian parties arose that of dressing our footmen in liveries; and it is probable, that the military uniform owes its rise to the same original. Lastly, the laws of the emperours made to repress and restrain in some measure the exorbitant expenses the Romans incurred in decking and maintaining the charioteers of the circus, and the women of the theatre, may be seen in *tit.* v, vii, and ix, of *b.* xv. of the *Theodosian Code*; where the reader may consult the very learned commentator. But the laws availed little: this party rage still continued. It is observed by historians, as a remarkable circumstance, that Marcian was raised to the empire by the parties of the circus. See the *Chron. Alexand.*

[5] Some people have discovered in this and the preceding figures two dancers. *Pollux*, iv. 103. says: that the dance called *Cernophorum* was performed by dancers, who held in their hands vessels, which they called *Κερφοι*. *Athenaeus*, xi. 7. also speaks of the *Cernophora*; and *Casaubon* writes thus: “*Fictile vas fuit multos cotyliscos in se continens, quos festo die quodam fructibus omne genus implebant, et ex religionis avitae ritibus ad sacra deferebant: proprium id fuit ministerium eorum, quos vocabant cernophoros.*” Now since he says that the *Cernophori* carried such vessels with fruit; and since *Pollux*, *Hesychius*, and *Athenaeus*, inform us, that many dances were performed with things of this sort in the hand, it may upon some grounds be advanced, that these two women are dancing with the dish, vase, and basket in their hands. See *Meursius in Orchestra*, at the word *Επιθηριον*.

[6] The seeing of this and the preceding figure with their garments loose, made some object to the opinion of their being two maid-servants at a banquet, because it was contrary to the known custom of convivial attendants, who were always *praecincti* and *alte cincti*. See *Stuckius Ant. Conviv.* ii. 22. and *Pignorius de Servis*, pag. 104. where he observes, that our deacons assist and minister at the Lord’s supper in garments loose and flowing to the feet, on purpose to distinguish them from servants. To this objection it is answered, first, that all those who attended at banquets were not servants, and that even these sometimes wore their garments loose. See *Apuleius Met.* ii. p. 53. *Plautus Poen. act.* v. *sc.* v. and the Commentators. Secondly, that although both men and women used commonly to tie the tunic about the middle with some sort of girdle, persons of greater delicacy and refinement wore it loose. Thus *Pedo Albinovanus*, speaking of *Mecenas*, to whom this custom was imputed as a sort of effeminacy, says:

“*Invide quid tandem tunicae nocuere solutae,*

“*Aut tibi ventosi quid nocuere sinus?*”

And addressing himself to him:

“*Lydia te tunicas jussit lasciva fluentes*

“*Inter lanificas ducere saepe suas.*”

Ovid also, *Art. Amat.* iii. 301.

“*Haec movet arte latus, tunicisque fluentibus auras*

“*Excipit*”———

her, sandals on her feet, but slippers [7]; and has her right arm and shoulder naked to the breast [8].

To which correspond the *fluitantes amictus* of *Prudentius* (on which passage see *Gronovius* ii. *obs.* 7. and on *Phaedrus* v. *fab.* i.): indeed the *tunica recincta*, or *soluta*, of which *Ovid*, in *Amor.* and *Arte Am.* makes frequent mention, was the proper dress of women of pleasure. Moreover, others have advanced, that the vest of the figure before us, and of the other its companion, cannot with certainty be called the *tunica*; but that it ought either to be reduced under that species of dress stiled the *tunica palliata*, which served both purposes of *tunica* and *pallium* at the same time, as *Hesychius* and *Pollux* explain it in *Efomide* (saying that it was the vest worn by comedians and servants; that it had only one sleeve with a *palliolum* joined to it, and was called *efomis*, from its not covering the shoulders): or else, that it ought to come under the general name of *palla soluta*, such as (to omit all other instances) we meet with in the ancient monuments of *Bacchus* and his attendants; and those veils of a different colour from the vest may be looked upon as *fasciae pectoris aut humerorum*, which were entirely agreeable to the character of the attendants at banquets. See *Albert. Rubenius de Re Vestiaria*, i. 13. It will here not be improper, once for all, to observe, that it ought to occasion no surprise, if, in these notes, so many different conjectures are advanced without our being able for the most part to form any decision. As these notes contain nothing but the substance of discourses held by the academicians whilst they were observing the pictures, so very few matters have passed without controversy. Thus, at the same time that the plates were presented to the learned world, with short and simple explications, it was thought proper also, for the end already mentioned, to join to them the reflections of each person, without depriving others of the free enjoyment of their own opinions.

[7] *Balduinus de Calc.* cap. xiv. pag. 139. says: “Baxeae et crepidae integumenta receperunt, quae si talum excipias, pedes totos operient:” and in cap. xvi. pag. 164. he distinguishes the *foccus* from the *crepida* in this, that the former covered the whole foot, the latter discovered the heel, as in the piece before us; but *Nigrinius* and *Rubenius* make the *crepida* always to have been like the *solea*, open in the upper part.

[8] The Latins called stripping the arm to the breast, *expapillare brachium*. *Festus*, “expapillatio brachio, exerto; quod quum fit, papilla nudatur.” And *Nonius*, “expapillatio brachio quasi usque ad papillam renudato.” *Alberius Rubenius*, in lib. i. cap. 17. writes: “ut toga dexterum humerum excludebat, ita stola, excluso quoque eodem humero, in sinistrum brachium rejiciebatur;” but this seems to clash with the assertion of *Horace*, who says: “Matronae (whose habit the *stola* was) praeter faciem nil cernere possis.” See *Ferrarius in Analcet.* cap. 24.



P L A T E XXIV.[1]

THIS picture, not inferior in any respect in beauty or perfection to the rest of its companions, exhibits to our view a female figure dressed in a *white* tunic [2] and an upper vest of *blue*, with a *red* edging [3]. Besides the pendants of pearls and the sandals, the *red* riband which binds her forehead, and fastens the yellow *veil* [4] which incloses her *light*

[1] Catalogue, n. 531.

[2] Of the use of white cloathing among the women we have already spoken in several places. It may suffice to remark here, that Peace was habited in white. *Tibull. lib. i. eleg. x.* at the end:

“At nobis, pax alma, veni, spicamque teneto,
“Perfluat et pomis candidus ante sinus.”

[3] This figure is so modest and so decently clad, that it cannot be classed among the *Libidines*, a character very agreeable to the two preceding pieces. The contrary however has been maintained; and even Venus herself has been discovered in this figure, which conjecture shall be explained presently.

[4] Many were the modes in which the women dressed their heads, and many the sorts of veils with which they covered their hair. This bandage, tied upon the forehead, seems to be a simple *taenia*, or fillet. *Tertullian de Veland. Virg. cap. 17.* writes: “Miris, et lanis quaedam non velant caput, sed conligant, a fronte
“quidem protectae: qua proprie autem caput est, nudae. Aliae modice linte-
“olis, nec ad aures usque demissis, cerebro tenus operiuntur.” See *Rain. de Pileo et cet. cap. teg. sect. vi.* who, in explaining the different significations of the *mitra*, will have it sometimes to be the same with *calantica*, and that they both answer to our hoods, in covering the whole head. *Junius* is of opinion, that the *calyptra* denoted in general every sort of covering for the female head. Others insist, that it belonged properly to queens. *Turnebus* explains the *caliendrum* to mean the *calyptra* of the goddesses. *Eustathius ad Iliad. E.* says, that the Κορυδαμνος was a covering of the head, which descended to the shoulders, and was bound about the head with a fillet: *Suidas* therefore calls it κεφαλοδοσμιον, though he afterwards confounds it with the μαρφοριον, or veil. *Menagio*, in *Orig. della ling. Ital.* derives *caffia* (the hood) from *scaphium*, used by *Plautus* and *Juvenal* in the same sense, as he insists, upon the authority of *Turnebus*.

hair [5], is worthy of observation. The little bough with hanging fruit, seemingly *citrons* [6], which she has in her right hand; and the *sceptre* [7] of the colour of gold [8],

[5] It is remarkable, that all these female figures, from *tab. xvii.* to the present, have light coloured hair. It has been observed, that perhaps this circumstance ought to be attributed to the black back ground; as the painter could not make the hair black upon such a ground.

[6] *Orpheus*, quoted by *Clemens Alexandrinus* in *πρωτο*. among other things consecrated to Bacchus, reckons:

“Μηλα τε χρυσεια καλα παρ’ Εσπεριδων λιψιφωνων.”

Now that these apples of gold were nothing but citrons, *Athenaeus*, iii. 7. very plainly tells us, on the authority of Juba king of Mauritania, who, speaking of citrons, affirms that fruit to have been called by the people of Libya, the apples of the Hesperides, which were brought by Hercules into Greece, and said to be of gold on account of their colour. For their rarity, they were not made use of for food in the early times, as one of the guests in *Athenaeus* declares to have been the case among their ancestors; and *Plutarch* attests the same of the first age after they were discovered; but they were preserved in boxes, to keep cloaths from being damaged by the moth, and to give them an agreeable smell. It is therefore no wonder that the Spartans offered them to the gods, as *Timachides*, quoted by *Athenaeus*, observes, and that they were dedicated with particular solemnity to Bacchus, who was celebrated as the author of all fruit. See *Spanheim de Us.* and *Pr. Numism. dissert. iv.*

[7] The upper part of it was adorned with a frieze like a little capital, on the top of which there is a globe. We often meet with such kind of sceptres, ornamented in the same part with such friezes. The sceptre of Jupiter had an eagle on the top of it, *Pausan.* v. 11. and of the same kind was the sceptre presented by the Tuscans to king Tarquin, which afterwards remained with the consuls. *Juvenal, sat. x. v. 38.* The sceptre of Juno, which *Pausanias*, ii. 17. mentions, had a cuckoo at the end of it, under the figure of which bird Jupiter first enjoyed his sister. In the *Isiac table*, Osiris and Orus have sceptres terminating in hawk's heads, and that of Isis in the flower of the lotus. Lastly, on a medal in *Agostini, dial. v.* Cybele has a sceptre very much like that before us. The sceptre in the early ages was not only an ensign of gods and kings, but also of triumphant conquerors, as we may often observe in medals. Now some insist, that the lady here represented carried the sceptre, on account of her bearing some relation to Bacchus. Indeed in Ptolemy's Bacchanalian procession, described by *Athenaeus*, v. 6. there is a woman, who bears in one hand a crown, and in the other *ραβδον φοινικου*, which may with good reason be called a sceptre: and in several ancient monuments we find Bacchus with a staff in his hand, in the form of a sceptre, which was also called *Baculus*. *Sueton. in Nerone, cap. 24.*

[8] Some have thought this sceptre to be the ensign of the goddess of peace, who on more than one medal is exhibited with a bough in one hand, and a sceptre, extremely like that which this lady carries, in the other; whom she resembles too in the habit she wears, and in her head dress. It is added, that peace might very well find a place in a triclinium, whether because as *Euripides*, in *Bacchis, v. 417, &c.* sings of Bacchus:

which

which she holds in her left, are her characteristics [9]; al-

“ Ο δαιμων ο Διὸς παῖς,
 “ Χαίρει μὲν βαλκυσίῳ,
 “ Φίλει δ’ οὐλοδοσίεραν εἰρη-
 “ ναν, κερρόροφον Θεῶν.”

———*Bacchus, son of Jove,*

Delights in banquets, and in peace. Fair peace

Parent of riches, nurse of youths———

Or because *Horace, lib. i. ode xxvii.* recommends peace at festivals, and forbids quarrels, which he says become only barbarians; glancing perhaps at the feast of the Lapithæ. It is agreed there is no improbability that this figure may represent Peace, every sort of fruit being in general her characteristic; but it is remarked, that the bough which on medals is found in the hand of this deity, is ordinarily believed to be olive. The golden apples gave rise to two other conjectures about this figure: some being of opinion it is Juno, others Venus. Those of the first opinion had in their eye what *Athenæus, cap. vii. p. 83.* mentions of Asclepiades, who relates, that the earth produced the tree which bore this sort of fruit, upon the nuptials of Jupiter and Juno, to whom also the mythologists particularly assign the apples of gold. The sceptre is the special symbol of Juno, the queen of the gods; and she is very often represented with it in antiques. The diadem or fillet, which surrounds her forehead, is given her both by artists and poets for the same reason, *Apuleius, Met. x.* The yellow veil corresponds with the *flammeum* or scarf, or that which brides used to throw over their heads; and therefore proper for Juno, the deity who presides over nuptials. The azure upper-vest agrees to the goddess of the air; Juno being stiled by *Orpheus, Hymn. in Junon. ἀερόμορφος*. Those of the second opinion have been equally happy in attributing the whole to Venus: for *Athenæus, p. 84.* quotes the verses of an ancient poet, who, speaking of the apples of gold, or of citrons, says:

“———*They tell us, that in Cyprus’ isle*

“ Nought but the citron Venus planted.”

The sceptre is no inconsistency in the hands of Venus, she being frequently called a queen by the Greek and Latin poets (as indeed all the goddesses were); and sometimes we find her represented with a sceptre. It has been already said elsewhere, that the blue garment was, by *Apuleius*, attributed to Venus, as springing from the sea; and from what has been observed above, the head-dress is no way inconsistent. Now according to either of the conjectures, that the room in which these pictures were found was a *cubiculum*, or *triclinium*, either of these goddesses were properly situated, if this piece hath any relation to nuptials. It has however been remarked, that Venus and Juno are confounded with each other, and indeed mean the same deity, where nuptials are concerned: and the women used to offer vows and sacrifices to Venus to obtain good husbands for their daughters. See *Nat. Com. ii. 4.* And on the supposition that our figure might be Venus *promuba*, or *maritalis*, it has been said, that the sceptre was a very proper ensign of that dominion which the wife enjoyed in domestic affairs: hence, as soon as the bride entered the house of her husband, the keys were consigned to her. *Festus* under *Clavis*. The reader may consult *Aristophanes, Concion. v. 182, &c.* And to this purpose the custom of the Egyptians may be remarked, among whom the wife ruled in the private con-

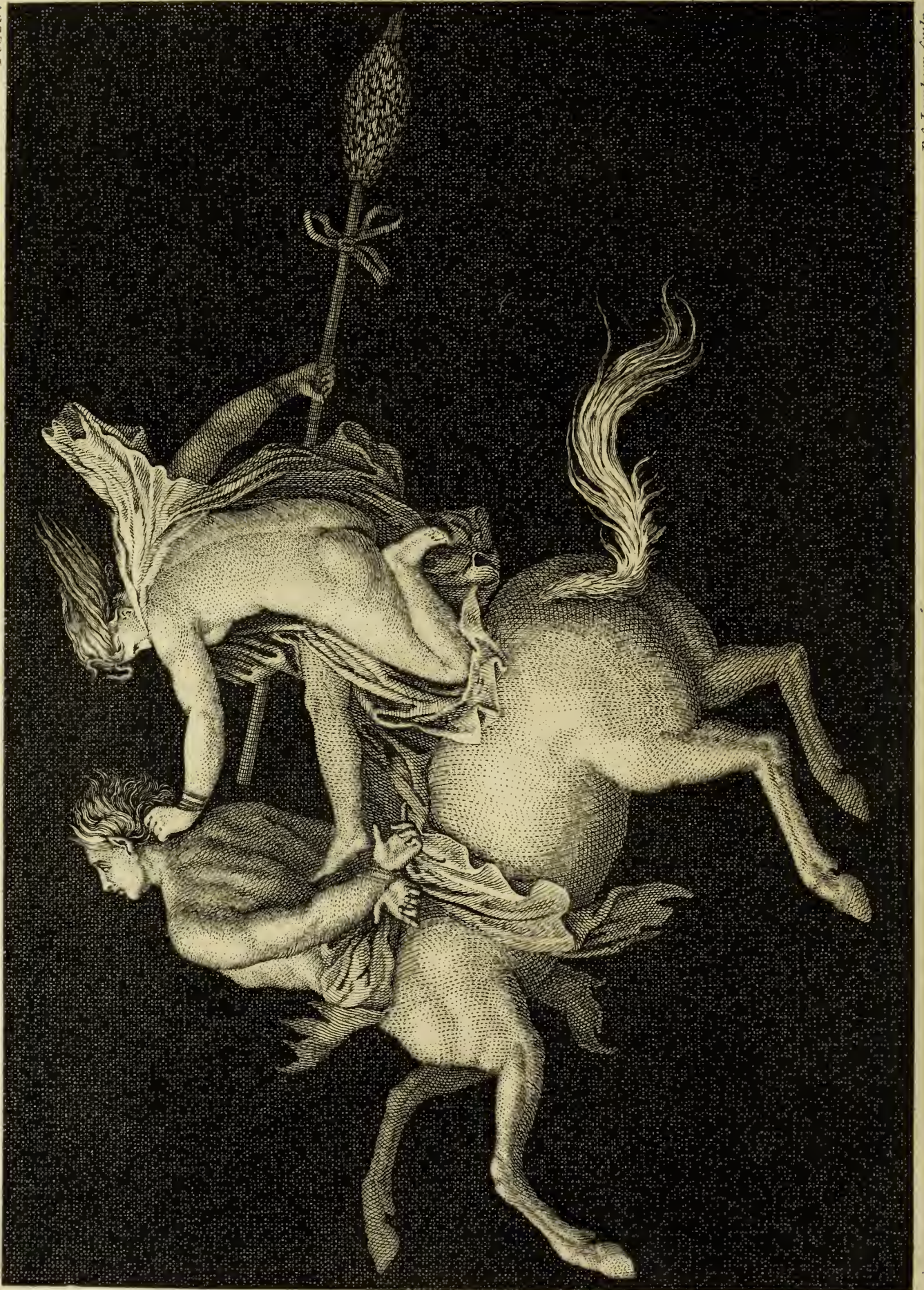
though

though not such as suffice for our entire information, and to remove all doubt [10].

cerns of her husband, and he in the marriage ceremony promises to obey her. See *Laurentius de Spons. et Nupt. cap. ii.* We may add farther, that the other figures of the preceding plates (which are indeed not very indecent) correspond with this conjecture.

[9] There have not been wanting some who will have this figure to be a dancer. Yet others observe, that figures being put into dancing attitudes is no proof that they are really such; but that it is rather an artifice of the painters to give an air of lightness to their figures, where they are not standing upon a ground. And indeed the women of fashion generally minced their steps in walking as if they were dancing. See *Ovid, Art. iii. 300, &c.* and *Burman* on the passage.

[10] All these conjectures have a plausible appearance; but none of them can pretend to certainty: and as the *libidines*, the *convivia*, and all the other conjectures successively advanced, so these last have not escaped great opposition; it being impossible ever to form a system which will hold in every respect, especially on the whimsical fancies of painters.



P L A T E XXV.[1]

THE centaur, whose upper part is bronze, and lower part ash-coloured [2], has his hands tied behind him, and is in a posture of running. Upon his back he carries a half-naked bacchant, who holds him by the hair [3] with her left hand, and seems about to push him with the staff of her

[1] General Catalogue, n. 529. 4.

[2] *Virgil*, (*Georgic*. iii. v. 83.) speaking of the colour of horses, says:

“ ——— Honesti

“ Spadices glaucique ; color deterrimus albis,

“ Et gilvo.”

Where *Servius* remarks, *gilvus est color melinus* ; but *Isidore*, xii. 1. explains it more clearly to be *color melinus subalbidus*, the colour of honey, but whitish. The *gilvus* seems to be the same with the *cinereus*, or ash-colour, which is called by the Greeks σποδιον, σποδιου, and σποδοειδης. *Isidore*, in the place quoted above, seems to have made this colour the same with the *dosinus* ; for, speaking of the colour of horses, he says : “ *Dosinus dictus, quod sit color ejus de asino: idem et cinereus. Sunt autem hi de agresti genere orti, quos equiferos dicimus, et proinde ad urbanam dignitatem transire non possunt.*” Hence, perhaps, the painter has made use of this colour, in order to express the savage and rustic nature of the centaurs ; or else to indicate the weakness implied in his being bound by a woman. Accordingly *Virgil* says :

——— “ color deterrimus albis,

“ Et gilvo.”

Upon which *Daniello* remarks, *others are called Dosolini ; these are of two sorts, grey and sorrel : the first are of no value, and the second are esteemed very little.* *Galen*, *de usu Partium* iii. observes, that those are spirited horses which have white feet. But we shall examine the opinion of *Virgil* upon the white colour of horses, in note [7] upon Plate xxvi.

[3] The hair of the centaur is light, as is also that of the bacchant ; hers is dishevelled and spread abroad, as if blown back by the wind ; in a direction contrary to that in which the centaur is galloping.

thyrfus [4], which she carries in her right. The connexion which the centaurs [5] had both with Bacchus [6] and Ve-

[4] It is by this mark that we discover the woman to be a bacchant; there is no other particular that will serve to distinguish her, for the dishevelled hair is common to all the nymphs.

[5] Ixion, becoming enamoured of the queen of heaven, and forgetful of that gratitude which he owed to Jupiter for his generous entertainment, had the assurance to attempt the violation of Juno: the goddess, by the advice of her husband, placed before him a cloud exactly representing herself: from this union there sprung a son, who was so proud and aukward, that he was the aversion both of men and gods. The care of his education was committed to the nymphs upon Mount Pelion in Theffaly, and by them he was named Κεφαίρῳ. From the unnatural union of this man with the mares of that place, were these monsters produced, with the upper parts of men, and the lower parts of horses. In this manner the story is related by *Diodorus Siculus*, iv. 69 and 70.; and elegantly described by *Pindar*, *Pyth. Od.* ii. *Galen*, *de usu Partium* iii. undertakes to make it appear, that such a sort of union is wholly repugnant to nature, concluding that every thing is allowable in poets. Many endeavour to make a true history out of the fable: *Tzetzes* will have it, that a queen of Egypt, in order to deliver herself from the importunate desires of one who was her husband's guest, made a slave whose name was *Aura* supply her place. *Palephatus*, on the other hand, thinks, that certain young men of a place in Theffaly, called Νεφέλη, who were the first that rode on horse-back; by pursuing some bulls occasioned their being thought half men and half horses, and gave rise to this fable of the centaurs; or as the word signifies, *strikers of bulls*. Others affirm, that the *hippocentaurs* were nothing more than the first who broke horses, and made use of them in battle, and for that reason were called *επιπομπήορες*. Finally, the contest between the ancient Greeks and Romans, the sacred and prophane writers, concerning the physical or fabulous existence of such monsters, is well known; of this see the learned *Bochart*, *Hieroz.* P. ii. lib. vi. cap. x. It is said, that Caesar's horse had his fore-feet resembling those of a man. *Pliny*, *Nat. Hist.* viii. xliii. and *Suetonius*, *Caes.* c. lxi. *Pausanias* also, v. 19. mentions a piece of ancient sculpture, in which a centaur is represented with the fore-feet of a human form, and the hind-feet only like those of a horse. In all the ancient monuments, however, which are now extant, the centaur is constantly represented as in this picture.

[6] In antiquities which relate to Bacchus, we often meet with this god drawn upon his car by centaurs: it may suffice here to mention the beautiful Cameo, in the Carpegna Museum, illustrated by *Buonarroti*, who assigns the two principal reasons of this connexion of Bacchus with the centaurs: the first of these is, that they are feigned to be very fond of wine; whence *Nonnus*, in *Dionys.* xiv. 266, says, concerning one of them:

“Και Σάτυρων πολὺ μάλλον εχων ποθοῦ ἡδέου οἴνου.”

He is much more greedy of sweet wine than the satyrs.

The second reason is that which *Sarisberiensis Policrat.* i. 4. gives; that even Bacchus himself is reckoned among the pupils of the centaur Chiron.

nus [7] is sufficiently notorious; and the remains of antiquity furnish us with subjects resembling [8] this picture, which [9]

[7] The centaurs are feigned to be as intemperate in lust as in wine; and as we have before observed, that under the figures of fauns and the like, the crafty in-farers of the nymphs are designed to be represented; whence that of *Horace*, iii. *ode xviii*.

“ Faune, Nympharum fugientum amator :”

so perhaps, under the forms of centaurs, their fierce and brutal ravishers are intended to be expressed. The fabulous history of these monsters will furnish us with many instances of this. Besides the violence attempted by the drunken centaurs at the marriage of Pirithous, which has been already described in the notes to Plate ii.; besides that well known and impudent attack of Nessus upon Dejanira the wife of Hercules in fight of her husband, and for which he was shot by him with an arrow; *Diodorus Siculus*, iv. 12. tells us, that Hercules also put to death the centaur Omadus for having ravished Alcione the sister of Eurystheus: *Apollodorus*, iii. 9. relates, that the virgin Atalanta killed the centaurs Rhetus and Iles who had a design upon her chastity: and *Ptolomy Hephaestion*, in *Photius*, *cod.* 190. reports, that the syrens were called *centauricidae*, because they had slain many centaurs who were enamoured of them. If then the centaurs were attendants upon Bacchus, and so prone to intemperance in wine, and sensual pleasures, it is easy to conceive why *Acragas* engraved bacchantes and centaurs together upon his drinking cups. See *Pliny*, b. xxxiii. c. 12. and why upon a gem in the Carpegna Museum, mentioned by *Buonarroti*, p. 436, a centaur is represented with a thyrsus in his hand, and a bacchant upon his back, who is struggling to get loose from his arm, with which the monster embraces her.

[8] In a group at the Villa Borghese, explained by *Maffei*, among the *Statues*, t. 72 to 74, a centaur is represented with his hands tied behind him, and Cupid seated upon his back, crowned with ivy, and taking hold of him by the hair. A cornelian, in the *Barberini Museum*, mentioned by *La Chausse*, *Thef. Erud. Antiq.* tom. i. *sect.* i. *tab.* li. has the same subject, excepting only that Cupid is not crowned with ivy. *Maffei* and *La Chausse* explain these pieces allegorically, by the power which love has over all, even those whose minds are of the most rough and savage nature.

[9] Some persons are of opinion, that this picture is of the same kind with the centaur above-mentioned at the Villa Borghese: and as in that group the sculptor has represented Cupid, as having bound the centaur, and triumphing over him, and Bacchus, who is signified by the symbol of the ivy; so the painter of this piece has expressed the same thought by a beautiful bacchant. To this purpose *Tibullus*, *eleg.* i. 8.

“ Ipsa Venus magico religatum brachia nodo

“ Perdocuit multis non sine verberibus.”

And *Propertius*, iii. 23.

“ Vincus eram verfas in mea terga manus.”

to express the slavish patience of lovers in bearing with the imperious behaviour of their mistresses. Others, however, will have it, that in this picture some bacchant is probably represented, who is beloved by the centaur, and rides upon his back in the same manner as Achilles in *Philostratus*, *Icon.* ii. 2. and in *Tzetzes*, *chil.* vii.

indeed has a great deal of beauty and expression. The height of the picture is one palm, the breadth five palms.

194. is represented riding upon his master Chiron. And if she guides him by his hair, with his hands tied behind him, and pushes him only with the but-end of her thyrsus, not to kill him, but only to direct him according to her will; it should seem that she is in an action such as is expressed by that thought of *Ovid, epist. ix. v. 73, 74.* where he says of Hercules, when he was under the command of the beautiful Iola:

“ Inter Ioniacas calathum tenuisse puellas

“ Diceris, et dominae pertimuisse minas.”

and *v. 81, 82.* (if indeed these verses be Ovid's):

“ Crederis, infelix, scuticæ tremefactus habenis

“ Ante pedes dominae procubuisse tuæ.”

Others in general remark, that *Pliny, l. xxxvi. c. 5.* reckoning up the fine pieces of sculpture which were at Rome in his time, observes, that among the most beautiful of those which were collected by *Asinius Pollio*, there were “ Centauri Nymphas gerentes Archesitæ.” They add moreover, that a certain mythologist, relating how Nessus in carrying Dejanira over the river Evenus would have used violence towards her, remarks, that the centaurs used to place themselves at the banks of rivers, to carry over women and afterwards abuse to them.



P L A T E XXVI. [1]

THE handsome female centaur [2] who is so elegantly figured in this picture, carries upon her back a girl cloathed in yellow drapery [3]: she is easily discovered to be a bacchant by her thyrsus, which she holds in her left hand; and by her hair, which is partly loose, and partly tied up in a

[1] N. 529. 1. in the catalogue.

[2] The first who represented female centaurs was Zeuxis. This excellent painter was much inclined to novelty, and did not employ his pencil upon trite subjects, but bestowed the whole of his art on those which are uncommon and singular: such is the character which *Lucian* gives of him. After describing minutely a picture of his, representing a female centaur giving suck to her young ones, he concludes that this piece was principally admired *for the novelty of the invention, and for the subject, which had not before been treated.* From this passage it should seem we may infer, not only that Zeuxis was the first who painted this subject, but that it was also his own invention. Indeed *Philostratus* begins the third chapter of his second book upon pictures (where in describing the female centaurs he seems to have this same picture in his eye) with these words: “you would suppose that the breed of centaurs sprung from oaks and beeches, or rather from those mares only with whom they say the son of Ixion was concerned; from which union came centaurs of a double nature: but these have mothers of the same sort; they have wives also, and children, and dwellings:” as if it were new, and unknown before, that the centaurs had females among them. The ancient poets make no mention of them. *Ovid, Metam.* xii. 404, &c. seems to have been the first Latin poet who has spoken of them:

“Multae illum petiere sua de gente: sed una

“Abstulit Hylonome: qua nulla mitentior inter

“Semiferos altis habitavit femina sylvis.”

[3] This colour also is suitable to the garments which the bacchants wore. *Nonnus, Dionys.* xiv. v. 160. says, that Bacchus, when he was changed into a girl, appeared in yellow:

“Μιμηλη κροκοπεπληθη εν ειμοσι φαινηλο κουρη.”

knot

knot [4]. In the centaur, besides the green drapery which descends from the left shoulder across the loins [5], it is observable, that her ears are sharp, and resemble those of a horse [6], that the brute part is extremely white [7], and that

[4] *Virgil*, in describing *Dido* as dressed for hunting, *Aen.* iv. 138. says:
 “Crines nodantur in aurum.”

to roll up their long hair, and to tie it in a knot, was characteristic of the Germans. Thus *Seneca*, *epist.* cxxiv. “Quid capillum ingenti diligentia comis? quum illum “vel effuderis more Parthorum, vel Germanorum nodo vinxeris.” *Tacitus*, *de mor. German.* cap. xxxviii. says, that this is the distinctive mark of the Suevi, who inhabited a great part of Germany. *Juvenal* also, *sat.* xiii. v. 164, 165, mentions the blue eyes of the Germans, their yellow hair, and their locks twisted into a knot. *Martial*, *Spectac. epig.* iii. calls the hair tied in this manner, “crines in nodum tortos:” and *Seneca*, *de Ira.* iii. 26, “in nodum coactos.” Now there are some who think, that to wear the hair twisted in this manner is proper to the bacchants; because this kind of head-dress approaches to the serpentine knot which *Horace*, *b.* ii. *ode* xix. attributes to them; this way of plaiting the hair resembling the knot into which serpents naturally fold themselves. Upon this subject see also *Heinsius* upon *Ovid*, *epist.* ix. 86. and *Art.* iii. 139. Now *Castellanus*, *de Fest. Graec.* in Διονυσ. and *Buonarroti*, *Medaglioni*, p. 55. are of opinion, that to wear the hair either entirely dishevelled, or in locks flowing over the neck, is so essential to the bacchants, that they never have their hair tied up: but it has already been mentioned, that this was not always observed by the artists; and, to omit other instances, in the pictures of the Royal Museum we meet with women who have their hair tied up, and whom we know to be bacchants by their thyrsus, or some other mark. See *Mus. Rom.* tom. i. *sect.* ii. *tab.* ix. and xi. However, the true *Maenades* had their locks dishevelled, as we are informed expressly by *Euripides*, *Virgil*, and *Ovid*.

[5] The centaurs were usually clothed with the skins of wild beasts, as we have seen Chiron was. *Ovid*, *Metam.* xii. v. 414, speaking of the beautiful female centaur *Hylonome*, says:

“Nec nisi quae deceant, electarumque ferarum,
 “Aut humero, aut lateri praetendat vellera laevo.”

[6] *Lucian*, in describing the picture executed by *Zeuxis*, tells us, that the female centaur resembled in her lower parts a beautiful mare, such as the Thessalian mares generally are; that the upper parts were those of a woman, extremely beautiful in every respect except her ears, which resembled those of satyrs. *Philostratus* indeed does not make this distinction: “The female centaurs, says he, if it “was not for the horse-part, would very much resemble the Naiades: if we consider both parts of them together, they are like Amazons.” In the picture before us indeed the ears, with more propriety, are those of a horse; not of a goat, such as those of the satyrs should be, and as we have already seen in two fauns, *tab.* xv. and xvi, and in a satyr, *tab.* ix.

[7] *Philostratus*, in the sequel of his discourse upon female centaurs, mentions coats of three different colours, and says, “some of these centaurs are joined to
 she

she has a festoon which seems to terminate in two small handles, at the ends of which are two little buttons; one of these handles (upon which are two strings or ribands) she holds with her left hand over her head, the other with her right, which passes under the girl's arm, as if she was going to fasten her with it [8]. If we will not allow this composition to have

“white, some to bay mares; in others a very fair woman rises from a black mare.”
Daniello, in his comment upon this passage of *Virgil*, *Georg.* iii. v. 82.

———“color deterrimus albis

“Et gilvo;”

which he translates:

———“il bianco e' pessimo, e'l cervatto;”

writes thus: “in the first place we must remember that horses are not like many other things called *red*, *white*, or *black*; but the first are called *bai*, the second *leardi*, and the third *morelli*.” After having sub-divided these three principal colours, he subjoins, “How can it be said that white is the worst colour of all, if the second place, both for beauty and goodness, be generally allowed to it? The poet seems to contradict himself, when in the *Aeneid* he commends white horses, and says, that they surpass the snow in whiteness, and the wind in swiftness; whereas, here he says they are the worst. It ought, however, to be considered, that in the *Aeneid* he is not speaking of a stallion, whereas in this place he is describing one that is most perfect; and in order to have a handsome and perfect breed of horses, both the stallions and mares ought to be either of a dark or bright bay.” Whether this be sufficient to reconcile Virgil with himself and others, or whether we must have recourse to *Servius*'s distinction between *albus* and *candidus*, or to any other consideration, let others judge. See *Borchart*, *Hieroz.* p. i. lib. ii. c. 7. Thus much is certain, that white horses have always been in esteem. Thus *Homer*, *Iliad.* x. 437.

“Λευκοίεροι χιόνος, ὅθεν ανεμοισιν ὁμοιοί.”

“More white than snow, and like the winds in speed.”

which is imitated by *Virgil*, *Aen.* xii. 84.:

“Qui candore nives anteirent, cursibus auras.”

Who also, *Aen.* iii. 537, &c. affirms, that snow-white horses, *candore nivali*, are proper for war and triumphs. *Servius*, upon v. 543, says, “qui autem triumphat, albis equis utitur quatuor.” *Propertius*, iv. el. i. 32, derives the custom of using white horses in the triumphal car from *Romulus*:

“Quatuor hinc albos Romulus egit equos.”

But *Livy*, v. c. 23, and *Plutarch*, in the life of *Camillus*, affirm, that the first who ever used such in triumphs, was *Camillus*.

[8] Those garlands, which hung from the neck over the breast, and were called *προθυμιαδες*, of which *Plutarch*, *Sympos.* iii. qu. i. makes mention, and *Athenacus*, xv. p. 678 and 688, were so named, (according to some whom they quote, but whose opinion however they disapprove) from *θυμῶς*, because they placed the seat of the soul in the heart. *Buonarroti*, upon the *Camco* representing the triumph of

been

been the creature of the painter's imagination [9], it is not easy to comprehend the meaning of it [10].

Bacchus, p. 447, produces a bas-relief, in which is Mark Antony habited like a Bacchus, with a necklace, such as we have in this picture. *Schefferus* also, *de Torquibus*, cap. xi. *Graevii Thes.* xii. p. 940. is of opinion, that necklaces of this sort answered to the *Phalerae*: we will here translate his words, because they will serve to illustrate what has been said: *Between the Phalerae and the Torques there seems to be also this difference; that the latter hung from both sides of the neck over the breast, whereas the former came from one side of the neck under the opposite arm, like a belt. There are some figures upon Trajan's pillar with ornaments which I take to be Phalerae; and a Bacchus in a marble bas-relief at Rome published by Guarinoni and others. Women formerly wore chains of gold, and military men still wear them in this manner, probably in imitation of the ancient Phalerae.*

[9] It may have reference in general to the *Centauri Nymphas gerentes* of *Asinius Pollio*, or to something of that kind.

[10] As from the coupling of Neptune with Ceres when he was changed into a horse, she brought forth a horse; so it has been supposed, that from the coupling of a man with a female centaur, an offspring whose form was entirely human might be feigned to have been produced: and accordingly it has been concluded, that the girl whom our female centaur carries upon her back, is her daughter. This opinion has also been supposed to be confirmed by a picture of *Zeuxis's*. *Lucian* says, that the centaur holds one of her children in her arms, sucking at the human breast as infants do; while the other stands like a foal under her belly at the mare's dugs below. And then he adds, "of these two infants one is savage like its sire, and at that tender age is already terrible." Hence it is concluded, that of this centaur's two children painted by *Zeuxis*, one was entirely human, and the other part human and part horse. But this conjecture meets with powerful objections: and *Gronovius* has corrected the passage of *Lucian* so as to have this sense, "both the one and the other infant was, at this tender age, already become fierce and terrible:" and thus vanishes all doubt and suspicion of any difference between them.



P L A T E XXVII. [1]

THIS centaur, though perhaps he may seem to one who judges from the countenance only, to be represented by the painter rather as an elderly man than a youth, has however no beard [2]; his hair on the contrary is rough and disordered [3]. By the thyrsus which he carries over his

[1] Catalogue, n. 529. 2.

[2] The centaurs are commonly figured with beards: *Nonnus, Dionys.* xiv. v. 264, thus describes a centaur belonging to Bacchus:

“Και λασπην Κεφαλῆσιν ἔχων φοισσοσαν υπηνην.”

“A centaur with a rough and bristly beard.”

And *Zeuxis* painted his centaur's husband “λασιον ται πολλοι,” according to *Lucian's* account. But it does not therefore follow, that they are not sometimes also represented without beards. The centaur in Plate xxv. is of this kind: and in a cornelian in *Mus. Rom. tom. i. scēl. i. t. lii.* there is a young centaur without a beard, with a spear upon his shoulder, and a helmet on his head. That which is here figured has an old meagre face, but without a beard. This centaur has been taken for an hermaphrodite; and in confirmation of the opinion, this passage has been quoted from *Pliny*, xi. 49. “Sicut hermaphroditis utriusque sexus: quod etiam “quadrupedum generi accidisse Neronis principatu primum arbitror. Ostentabat “certe hermaphroditas subjuges carpento suo equas in Treverico Galliae agro reperi- “tas: ceu plane visenda res esset, principem terrarum insidere portentis.” But the sex of our centaur is sufficiently plain in the original. Whence others are of opinion, that this was designed by the painter to express their weakness and incontinence. See *Galen de usu part. lib. ii.*

[3] No small doubt has arisen whether this centaur has horns upon his head; of such *Nonnus, Dionys.* v. v. 615. speaks, when he is relating the story of the centaurs who sprung from Jupiter in the island Cyprus, at the same time when he would have debauched Venus, who shunned his embraces:

“Φηρων συνερωων διδυμοχρῶσιν ηθεε φυλαγι.”

— Hence the two-coloured race

Of horned monsters sprung.

Διδυμοχρῶσιν is commonly translated *bicolor*, of two colours; here it might be ren-

shoulder, and the cymbal which is hung upon it by a string tied in a knot, he is easily known to be a bacchant [4]. The horse part is a bright bay [5]. He is teaching a young lad,

dered with more propriety, of two skins, figures, or forms, for *χρῶς* sometimes signifies the skin, or surface of the body. From a careful examination of the picture, it is plain, that the artist has scrupulously drawn the rough and disordered hair with the utmost exactness.

[4] The celestial centaur in *Hyginus, Astron. Poet.* iii. 37. has a bottle, or wine-bag, hanging from his right arm; and a spear (the iron point of which is not wreathed with leaves, but naked) upon his shoulder: *Proclus* calls this *Δυσσολογχον*, others simply *thyrsus*. The *Scholias*t upon *Germanicus*, on the article *Centaurus*, thus describes him: “*Quidam arbitrantur tenere in sinistra manu arma, et leporem; in dextra vero bestiolam, quae Σηριον appellatur, et Βυρσαν, id est, utrem vini plenum, in quo libabat diis in sacratio.*” Either on these accounts, or because *Manilius, Astron.* i. 407. says:

“*Et Phoebos facer ales: et una gratus Iaccho*

“*Crater: et duplici centaurus imagine fulget:*”

many have been of opinion, that the celestial centaur was an attendant upon Bacchus. But *Ovid, Fastor.* v. 379. expressly affirms, that it is Chiron. *Germanicus*, in his translation of *Aratus*, article *Centaurus*:

“*Hic erit ille pius Chiron, justissimus omnes*

“*Inter nubigenas, et magni doctor Achillis.*”

and *Hyginus*, ii. 38. are of the same opinion. From all that has been said, there may arise a doubt, whether the painter intended to represent the wise Chiron among the bacchants, from the mere caprice of his own fancy, or to show that even wise men are the friends of *Bacchus*. Upon this subject see *Plutarch*, in the life of *Cato*.

[5] *Ovid*, in the passage before cited, thus describes the centaur *Chiron*:

“*Nocte minus quarta promet sua sidera Chiron*

“*Semivir, et flavi corpore mistus equi.*”

But as the colour of the horse in the piece before us has a tendency to red, it cannot properly be called *flavus*, which is the colour of honey; and from thence perhaps comes the German *falb*, and the Italian *falbo*: though others derive it from *fulvus*, which is a dark yellow, or tawny; and to which they say it corresponds. On the other hand, it cannot properly be called *badius*, which is a colour between red and black, and agrees with the chestnut, according to that of *Tasso*:

“*Bajo è castagno, onde bajardo è detto.*”

For this reason we have called it bright bay [*bajo chiaro*], as there are different shades of this colour, according as it is more or less charged. Bay horses are in general of a good sort: See *Bochart Hieroz. p. i. lib. ii. cap. vii.* where he has a long and learned dissertation upon the colours of horses. *Daniello*, in his comment upon this passage of *Virgil, Georg.* iii. v. 82.

————— “*honesti*

“*Spadices glaucique.*”

says, that the colour of the former of these resembles that of the date, or fruit of the palm; which is a dark bay, or chestnut: the latter is the colour of the bark of those fallow twigs with which the vines are tied and fastened together, and may with propriety be called a bright-bay.

whom

whom he holds with one hand and supports slightly with one leg, to play upon the lyre [6]. The colour of the drapery which hangs down from the left shoulder of the centaur, and that of the young lad, is purple.

[6] This instrument agrees well with the conjecture that this centaur is Chiron; he, as we have already observed in the notes upon Plate viii., being extremely skilful in playing upon it, and having taught Achilles the full grace of the instrument. There are some indeed, who think it strange to see the lyre in the hand of a bacchant; since it is well known that it was invented, or at least was particularly made use of by Orpheus, who was torn in pieces by the bacchae, for the opposition that he made to Bacchus. *Ovid, Metam.* xi. 16. in his description of the murder of Orpheus by the bacchae, opposes their instruments to the lyre:

——— “ inflato Bercynthia tibia cornu,

“ Tympanaque, plaususque, et Bacchaei ululatus

“ Obstrepere sono citharae.”

To this it is answered by others, that although *Hyginus, Astron. Poet.* ii. 7. among the different opinions which he enumerates concerning the reason of Orpheus's death, says, that it was done by the command of Bacchus, who was enraged with him because he had not been celebrated by him; yet *Ovid* tells quite another story, and relates, that Bacchus himself avenged the murder of Orpheus, by transforming these barbarous women into trees:

“ Non impune tamen scelus hoc finit esse Lyaeus,

“ Amissoque dolens sacrorum vate suorum,

“ Protinus in sylvis matres Edonidas omnes,

“ Quae fecere nefas, torta radice ligavit.”

We learn also from *Diodorus Siculus*, i. 23. and others, that it was Orpheus himself who brought over the orgies of Bacchus from Egypt into Greece. Other arguments are also produced in defence of this opinion; and it is observed, that it is by no means unusual to see the lyre in the hands of the bacchants, and particularly of those centaurs who draw the car of Bacchus. Some beautiful antiques of this sort may be seen in *Montfaucon, tom. i. part. i. l. iii. c. 17. pl. lxxxvi to lxxxviii.*

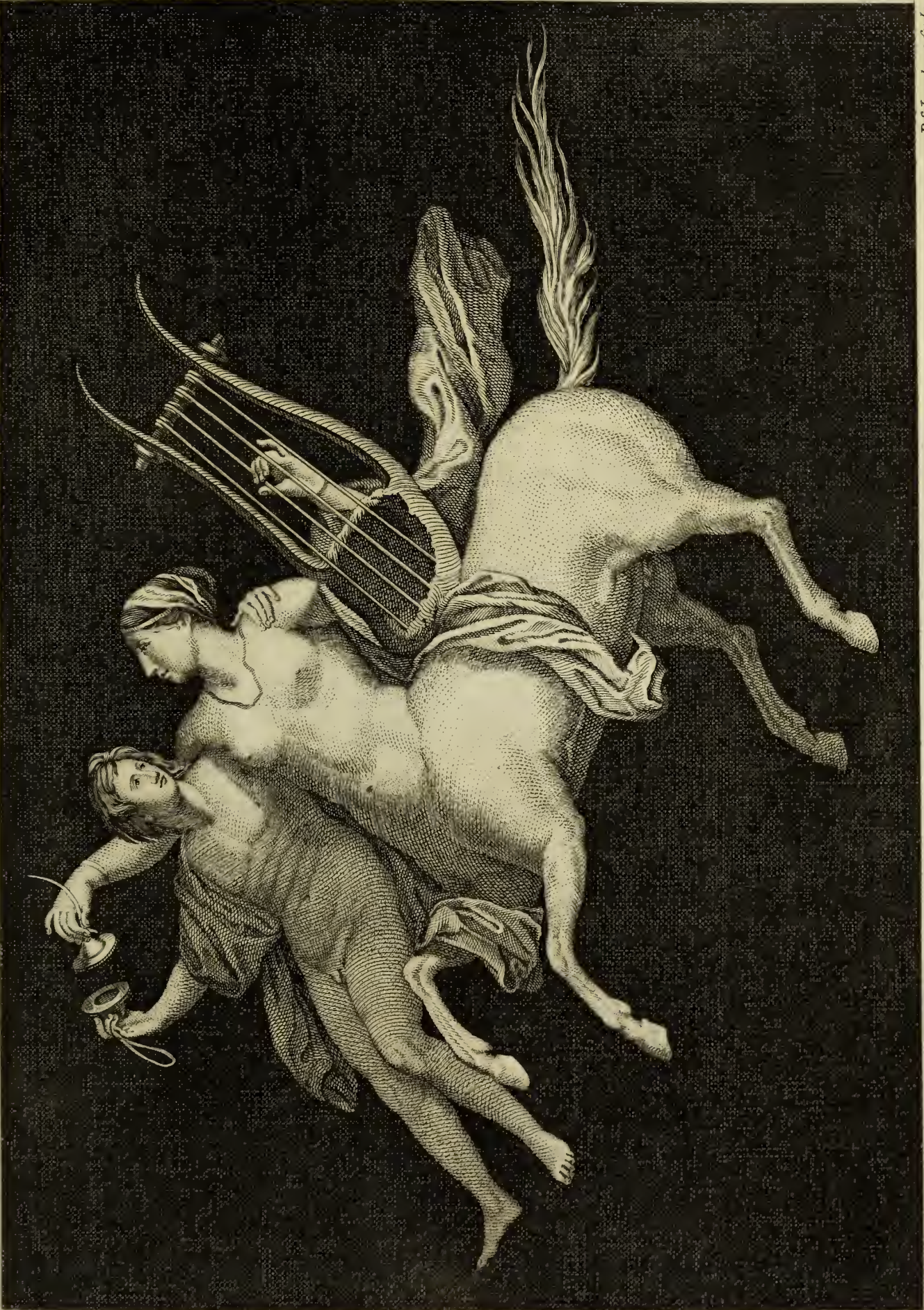
P L A T E XXVIII. [1]

THIS picture greatly exceeds the three former its companions, though they have beauty and elegance in them, and seem to be of the same hand. Every thing in the centaur, who is a female, is full of grace and delicacy, and deserves particular attention. The union of the human with the horse part is certainly admirable: the eye readily distinguishes the softness in the fair complexion of the woman, from that brightness which shines upon the white coat of the beast; but it would be puzzled to determine the boundary of each [2].

[1] Catalogue, n. 529. 3.

[2] In the three others this part is executed in a masterly manner: but nothing can exceed the exquisite art with which the flesh of the woman is made to pass insensibly into the hair of the horse in this picture. *Lucian*, in his *Zeuxis*, *sect. vi.* speaks thus concerning this part of a piece executed by him: “the union of the two bodies, or the place where the horse is set on to the human part, is not to be perceived; the transition from the one to the other is so nice as to elude the sight, neither is it possible to discover where the one begins and the other ends.” The whole skill of the artist ought to be employed in this union; as *Philostratus* observes in his *Chiron*, *Icon. ii. 2.* “To paint, says he, a horse united to a man is nothing extraordinary; but to blend them together, and to make each of them begin and end in such a manner as not to be able to discover where the human part terminates, this, in my opinion, shows the great painter.” The delicacy, and the masterly touches which we sometimes meet with in these pictures, confirm us in the opinion that many of the painters were not ignorant of the art, but were generally careless, and did not always take the trouble of correcting their first sketches; as they might easily have done, since we may sometimes observe several layers of colours upon the stucco.

The



The posture of the left hand, with which she touches the strings of the lyre [3], is elegant; and equally graceful is that by which she shows herself desirous of touching with one part of the cymbal [4] which she holds in her right hand, the other part, which, with a fancy truly great and picturesque, the artist has placed in the right hand of the young man; who embraces the woman closely with his left, which passes under her arm and appears again upon her shoulder. The drapery of the youth is purple; and that of the centaur, which hangs from her arm and flies behind her, is yellow: the head-dress [5], her bracelets, and her necklace [6], all deserve our

[3] It is in every respect like that in the foregoing picture. See note [11] upon Plate viii.

[4] These *cymbals* are of a gold colour, as are indeed those also in the foregoing pictures. *Dicaearchus, de Graeciae ritibus*, in *Athenaeus*, xiv. 9. p. 636, writes thus: "the *crembali* are instruments much in use, and are proper for dances, or to accompany ladies in singing; if they are struck by the fingers, they make an agreeable sound. There is mention made of these in a hymn to Diana:

"And others sing; while in their hands they hold

"The brazen *crembali*, wash'd o'er with gold."

Some are of opinion, that these instruments are the same with the *castanets*: others confound them with the *tympana*: others again with the *cymbals*. See *Casaubon* upon *Athenaeus*, v. 4. and *Spon. Misc. Er. Ant. sect. i. art. vii. tab. xlv. p. 22*. However this may be, it is sufficient for us if these instruments of brass used to be gilt. *Isidore* observes, that they were made also of different metals melted together, in order to improve the sound.

[5] See *Ovid, Metam.* xii. 409 to 411, where he describes the pains which *Hylonome* took in dressing and adorning her hair, in order to appear more beautiful in the eyes of *Cyllarus*.

[6] The artifice of the painter in giving an ornament to the neck, equally worn both by horses and women, is excellent. *Virgil, Aen.* vii. 278. speaking of *Latinus's* horses, which were presented to *Aeneas*, says:

"Aurea pectoribus demissa monilia pendent."

Lipsius, de Milit. Rom. v. dial. xvii. is of opinion, that the *Phalerae* were distinguished from the *torques*, or necklace, by their hanging loose over the bosom: "Phalerae demissae ad pectus pendebant; torques stringebant magis, et ambiebant ipsum collum." *Juvenal, sat.* xvi. v. ult. speaking of the presents which the soldiers received in reward of their valour, says:

"Ut laeti phaleris omnes, et torquibus omnes."

And *Silius Italicus*, xv. 255, also makes the same distinction:

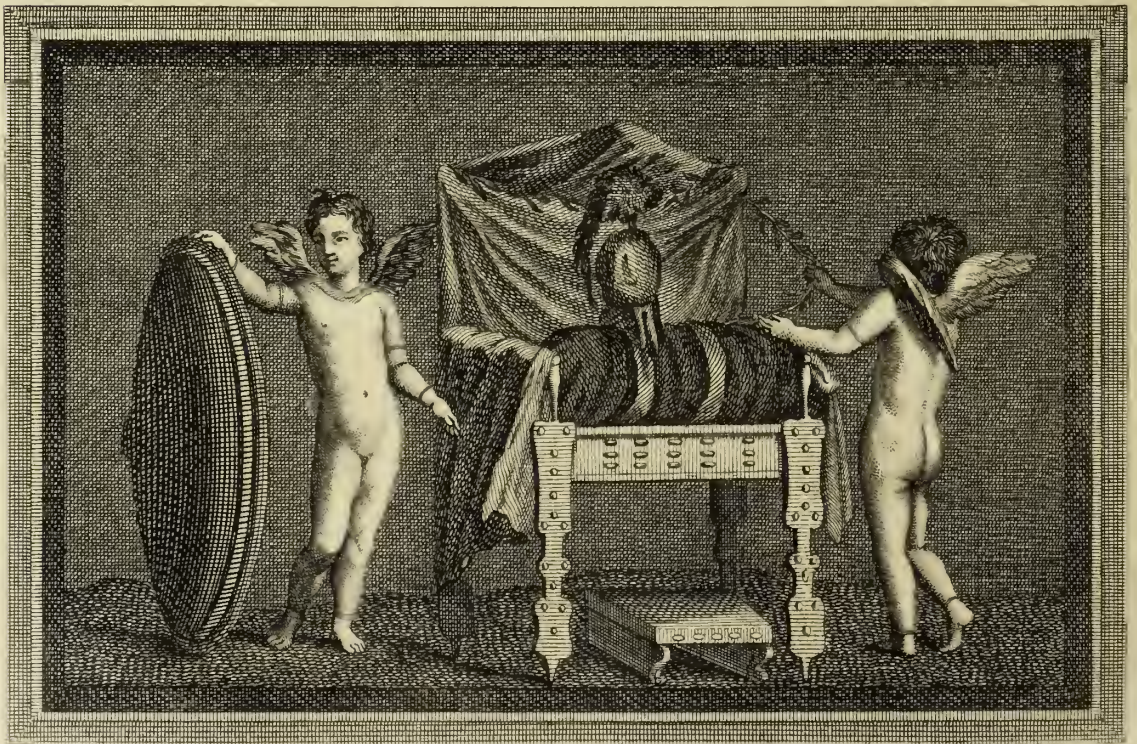
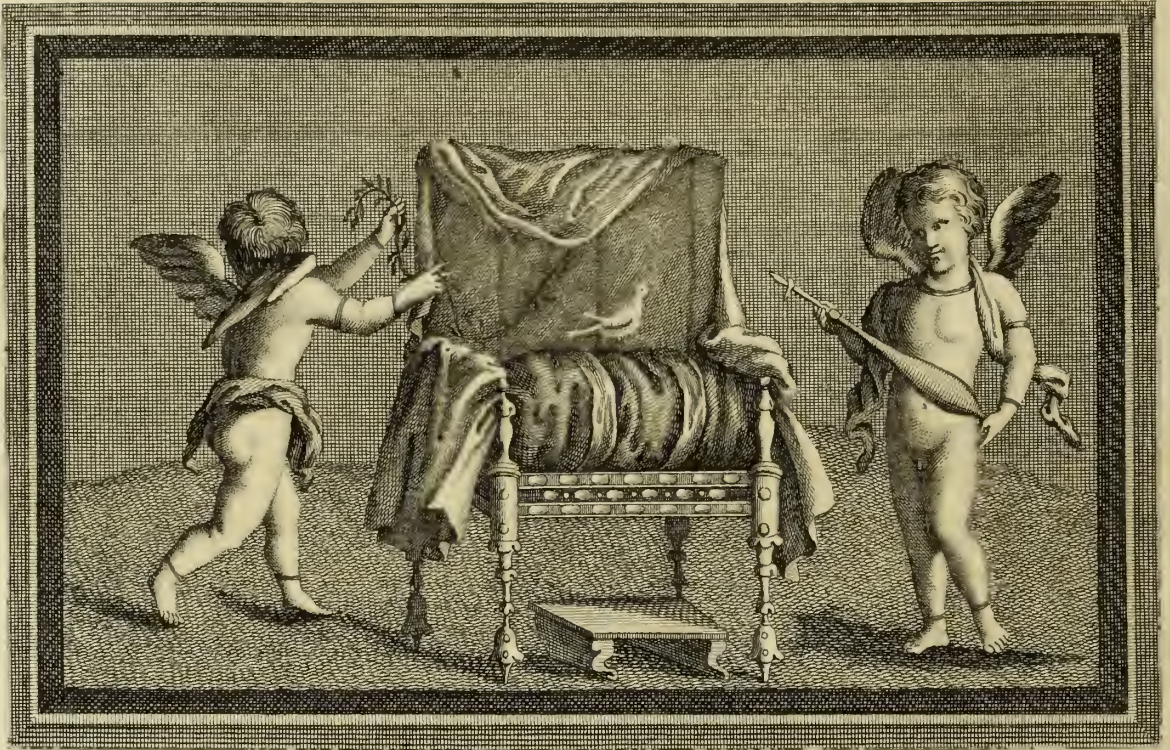
attention.

attention. The back-ground of this, and the three preceding pictures, is blue.

——— “ Phaleris hic pectora fulget :

“ Hic torque aurato circumdat bellica colla.”

Schefferus, as we have remarked in another place, will have the *phalerae* to be the same with the *baltai*. It is not however agreed among the learned upon what part of the horse these *phalerae* were worn: some insisting upon it that they were an ornament of the forehead, and the same with the *frontalia* of *Pliny*: others that they hung over the chest, and therefore corresponded to the *monilia* of *Virgil*: others again, that they were the entire furniture of the head, back, and chest.



J. Taylor sculp.

P L A T E . XXIX. [1]

THE pictures [2] which are engraved in the two parts of this plate have a great deal of beauty and grace; they are also in a pretty good manner, and the colouring is excellent. They represent two grand and lofty seats, whose workmanship seems to be executed in a masterly manner, and with great neatness: without doubt, we may safely call them two *thrones* [3] with their *footstools* [4]: the whole is painted of a

[1] Catalogue, n. 465.

[2] They were taken out of the same place, August the 31st, 1748, at Refina.

[3] *Homer* distinguishes three kinds of seats, θρονος, κλισμος, and διφρος. The throne belonged to those on whom they had a mind to bestow some mark of honour or distinction; and was so high that it was necessary to put a low stool before it for the feet to rest upon. The *clisnus* was not so lofty as the throne, and the back of it was not like that upright, but somewhat leaning, in order to ease the back by resting against it. The *diphrus* was a simple bench, or stool, such as was used by the vulgar. *Telemachus*, *Hom. Odyss.* i. 130. places *Minerva* upon a throne, whilst he contents himself with a *clisnus*; a *diphrus*, on the contrary, is assigned, *Odyss.* xvii. 330. to *Ulysses*, when he appears before the suitors in the character of a beggar. See *Odyss.* xix. 63. and 111, 112. Thus *Eustathius*, upon *Odyss.* iv. “The throne is a superb seat with a foot-stool, which is called θρονος from θρησασθαι to sit down. The *clisnus*, or *couch*, is much ornamented, and is used to recline upon. Of these the *diphrus* is the meanest.” *Athenaeus* had before made the same observation, *lib.* v. *cap.* iv. *p.* 192, where he seems to make θρονος the same with θρηνος. *Hesychius* makes κλισμος and θρονος the same. See also the *Etymologicon* under Κλισμος, and *Pollux*, iii. 90. and x. 47. The distinction indeed between these three kinds of seats is not always observed by *Homer* himself. In *Iliad* xxiv. he expressly makes the throne the same with the *clisnus*; for after having said, *v.* 515.

“Αυτικὸ ἀπο θρονου ὤβριω,”

he subjoins, *v.* 597.

“Εξείρο δ' ἐν κλισμῳ πολυδαίδαλω ἐνθεν ἀνεστή.”

gold

gold colour [5]. The first of them belongs to Venus [6]: the dove [7] upon the *cushion* [8] is a certain sign of it; and

and in the seventh *Iliad*, he makes Hector sit upon a *diphrus*. It is also well known, that the Greek authors, when they are writing upon the affairs of the Romans, call the *curule chair* διφρῶν. *Suidas*, under the word Θρονῶν, observes, that by *throne* is signified the regal dignity. Indeed, except to gods and heroes, the throne was given to none but royal personages, who were reckoned of the same rank with them. In a bas-relief, produced by *Montfaucon*, tom. i. l. ii. ch. vii. pl. xxvi. we may observe a throne resembling those which are here represented; and by a trident and other symbols, known to belong to Neptune. In several medals of both *Faustinas* in *Mezzabarba* there is a throne with a peacock upon it representing Juno, with this motto, IVNONI REGINAE. Nothing is more frequent than to represent deities by means of their symbols. Instances of this may be seen among others, in *Mezzabarbanino* in *Antonio Pio*, and in *Numif. max. mod. Ludov. xiv. tab. xix.* Consult *Pausanias*, viii. 30.

[4] When a throne is mentioned in *Homer*, the foot-stool is generally subjoined in these or the like words:

“ ὑπο δὲ θρόνους ποσσιν ἦεν.”

Pausanias, v. 11. describing *Phidias's Olympian Jupiter*, says: “ το ὑποθήμισι δὲ το ὑπο τῶν Διῶν τοῖς ποσσιν, ὑπο τῶν ἐν τῇ Ἀθήνῃ καλεσμένων θρόνων.” *the stool under the feet of Jupiter, which is called by the Athenians θρόνων.* See *Buonarroti* upon medals, p. 115. where he concludes, with *Chimentelli*, that the foot-stool was esteemed an honour peculiar to gods and illustrious personages. Some critics are of opinion, that the foot-stool was the distinguishing mark of the throne; which, if it was without this, was no longer called a throne, but a seat of some other kind: and they found their opinion upon the passages quoted above from *Athenaeus* and *Eustathius*, who define a throne to be *a seat with its foot-stool*; which they think is confirmed by the epithets of *sublime* and *lofty*, which we find often given to it, and by other reasons of the same sort.

[5] Thus *Virgil*, *Aen. x. 116.*

—————“ Solio tum Jupiter aureo

“ Surgit.

Homer also, *Iliad* xiv. 238. calls it “ χρυσεον θρόνον,” and often gives it the epithet of *καλῶς, δαίδαλως*, beautiful, handsomely worked, as these are which are here represented.

[6] In the *Pervigilium Veneris*, ascribed to *Catullus*, we read:

“ Cras Dione jura dicit fulva sublimi throno.”

[7] It is well known that doves were sacred to *Venus*. *Ovid*, *Metam.* xv. 386. gives them the epithet *cythereidas*; and in another place, speaking of this goddess:

“ Perque leves auras junctis investa columbis.”

For the same reason doves are called *paphiae* by *Martial*, viii. *epig.* xxxviii. *Fulgentius*, *Mythologic. lib. ii. 4.* says: “ in Veneris etiam tutelam columbas ponunt, quod hujus generis aves sint fervidae.” See *Munckerus* upon that passage. In the *Etymologicon* we read that the dove is called *περιστέρα*, *παρα το περισσως εραν*, from her loving extremely, and for that reason is sacred to *Venus*. *Phornutus*, in *Venere*, on the contrary, will have it, that this goddess delights in birds, and especially in doves, for their purity.

the

the other *symbols* correspond: since both the *festoon* which is held by the *Genius* in his right hand, and which seems to be of *myrtle* [9], and the *sceptre* [10] which the other *Genius* has in both hands, are attributes of this goddess [11]. The cloth which covers the back of the seat and the posts, is of a changeable green [12]; and the cushion is of a deep red [13]. The

[8] *Vossius*, *Etym.* in *Pulvinar* distinguishes the *Pulvinus* from *Pulvinar*; and will have it, that the first was a cushion, and the second a pillow: but this distinction is not always observed. *Apuleius*, *Metam.* x. 336, thinks that the *pulvinar*, strictly speaking, belonged to the gods only. *Augustin*, *de Civ. Dei*, iii. 17. seems to make *pulvinar* the same with *lectisternium*; that is, with the bed or couch itself, upon which they placed the statues of their gods at the solemn entertainments which were made in honour of them. *Servius*, upon *Georg.* iii. 533, says: “*Pulvinaria, proprie lectuli qui sterni in quibusdam templis consueverunt.*” And *Acron* upon *Horace*, i. 17. “*Pulvinaria dicebantur lecti deorum.*” Others distinguish them as a part from the whole. Many make *lectisternium* the same with a seat or throne; that indeed might be meant by the thrones of the goddesses, for whom at sacred entertainments seats were placed, and not couches; according to the ancient custom of women sitting at table, not reclining upon couches. *Valerius Maximus*, ii. 1, attests this of Juno and Minerva. But however this may be, cushions were certainly used among the ancients, not only as pillows to rest the head upon in beds, or couches, but likewise to sit upon, and to put under the feet.

[9] It is well known that the myrtle was sacred to Venus. Thus *Virgil*, *eccl.* vii.
 “*Formosae myrtus Veneri.*”

The reasons may be seen in the mythologists. At Rome they worshipped Venus *murtia*, or *myrtia*, so called from *myrtus*.

[10] We meet with a great variety of sceptres upon antiques. See *Montfaucon*, *Supplem. t. i. pl.* xxi. and xxviii. *Maffei*, *Racc. di Statue*, t. xxvii. And *Admir. Rom. Antiq. tab.* xxviii. We have before had two in this work; one in the hand of Jupiter in Plate vii, and another in the hand of a woman in Plate xxiv, different from this, and from each other.

[11] *Homer*, in his *Hymn to Venus*, gives this goddess the empire over all plants, animals, men, and gods. How suitable the sceptre is to her, has already been observed in note [7] on Plate xxiv.

[12] *Homer*, *Odyss.* i. 130. speaking of Minerva, says that Telemachus:

“*Αἴηλην δ' ἐς θρόνον εἰσεν ἄγων ὑπο λῆα πρῆλαιστας.*”

“He led the goddess to the sovereign seat,

“Her feet supported with a stool of state.” POPE.

In the *Iliad*, xxiv. 644.

————— “*Και ρηῖα καλά*

“*Πορφύρε' ἐμβάλεεν, σπρῆσαι τ' ἐφυπερθε ταπήλας.*”

“With that Achilles bad prepare the bed,

“With purple soft, and shaggy carpets spread.” POPE.

Athenaeus observes, ii. 9. p. 48. that *Homer* distinguishes *λήα* and *ρηῖα*, making the former plain, because they were *σπρῆμαλα κάλωρα*, placed underneath; the latter handsome and dyed with beautiful colours, because these were *πρῆμαρῆμαλα*, placed

second throne belongs to *Mars*; this is apparent from the *helmet* [14], with its *crest* and *plume* [15]. The *shield* [16] which one *Genius* supports with his right hand; and the *fes-ton*, seemingly formed of *grafs* [17], which the other *Genius*

on the outside. *Eustathius* upon this passage says, that ρη̄σα, properly speaking, were “βαπ̄τα ἰμάτια, ἢ υφασμᾱτα, ἢ καὶ ἀλλως τὰ περισρωμᾱτα, καὶ πω̄σις τὰ βαπ̄τα: All sorts of garments, or tapestry that were dyed.”

[13] *Cicero* against *Verres*, v. 11. “*Lectica octophoro ferebatur, in qua erat pulvinus perlucidus rosa factus:*” the painter probably designed to represent this cushion as transparent, and filled with roses, which were particularly dedicated to *Venus*. *Fulgentius*, *Myth.* ii. 4. *Jerom*, in his epistles, says, “*Hi norunt, quod flos Veneris rosa est, quia sub ejus purpura multi latent aculei.*”

[14] *Albricus*, *de Deorum Imag.* in *Marte*, among other arms both offensive and defensive, attributes to *Mars galeam in capite*. In medals and bas-reliefs he is constantly represented with a helmet on his head. He was the god of arms and war. *Diodorus*, v. 74. affirms, that the invention of all sorts of armour was ascribed to him. *Pliny*, vii. 56. however asserts, that the Spartans were the inventors of the helmet: and *Apollodorus*, i. 4. writes, that the cyclopes first formed it for *Pluto*, who, notwithstanding, is never represented with a helmet on his head. *Mars* however is most frequently seen with a helmet, a shield, and a spear.

[15] It is painted of a blood-red colour, with propriety enough. Thus *Virgil*, *Aen.* ix. 50.

———“*cristaque tegit galea aurea rubra:*”
and v. 270.

———“*ipsum illum clypeum, cristasque rubentes.*”

It is called by *Pollux*, i. *cap.* x. *κακθηνοεσφης*. The *Carians* were the first who made use of it; *Pliny*, vii. 56. Whence it is called by *Alcaeus* λωφ̄ Καρικ̄. At first the skins of animals were used for helmets; for which reason the crest was still made of horse-hair. They often added to this, three upright feathers, higher a great deal than the other parts. See *Potter's Grecian Antiquities*, iii. 4. *Polybius*, vi. 21. says, that the plume served both for an ornament to him who wore it, and for a terror to those who looked upon it, by making the person seem taller and more majestic.

[16] Thus *Virgil*, *Aen.* xii. 332.

“*Sanguineus Mavors clypeo increpat.*”

This sort of shield is peculiarly called *clypeus*. *Varro* says, it is round and concave. *Ovid* compares the eye of *Polyphemus* to a shield of this sort:

“*Unum est in media lumen mihi fronte, sed instar*

“*ingentis clypei.*” *Metam.* xiii. 851.

So does *Virgil*, *Aen.* iii. 637. *Homer*, *Il.* v. 453, calls these shields “*κυκλωες ασπίδες.*” The first who made use of them were the *Argives*, in the battle between *Proetus* and *Acrisius*. *Pausanias*, ii. 25. See *Potter* in the place quoted above.

[17] *Grafs* is one of the peculiar attributes of *Mars*; and it was from hence, according to some, that he was called *Gradivus*. *Servius*, upon *Aen.* i. 296, says: “*Mars appellatus est Gradivus a gradiendo in bello—five a vibratione hastae—*“*vel, ut alii dicunt, quia a gramine sit ortus.*” And although *Hesiod*, in his

holds

holds in his left, confirm the supposition. In all the four Genii [18] we may observe their double necklaces, their bracelets, and the rings upon their legs, all of a gold colour [19]; and their attitudes, which are all of them beautiful and graceful [20]. The connexion between Mars and Venus [21], be-

Theogony, will have him to be the son of Jupiter and Juno; yet *Ovid*, on the other hand, gives him no other origin but this: he relates, in the *Fasti*, v. v. 231, &c. how Juno, being chagrined at Jove's having produced Minerva without his wife, and thinking that this might be an example very injurious to wives, would needs try herself to produce a son without the assistance of her husband: the nymph *Chloris* set her at ease, by shewing her a flower, which by the touch of it only made women pregnant: Juno plucked it, and thus became the mother of Mars.

[18] The loves are here with propriety employed in bearing the symbols of Mars and Venus; of whom, as *Orpheus* says:

—————“ πωυλεις
“ Αθανάσοι πτεροειδεις ανεβλασησαν Ερωλεις.”

“ Th' immortal race of winged Cupids sprung.”

Of the genii and their ministry we shall speak in the notes upon the next plate.

[19] Concerning the wearing of such ornaments as these by boys, see *Schefferus de Torquibus*, and *Bartolinus de Armillis*. *Ambrose, de jejun. cap. xiii.* finds fault with the extravagance of giving such ornaments even to the slaves who waited at entertainments.

[20] These two pictures being companions, we cannot but observe a contrast between the attitudes of the genii in the two thrones.

[21] Nothing is better known than the story of the adultery of Mars and Venus. Thus *Lactantius*, i. 10. “ Mars homicida, et per gratiam caedis crimine ab Atheni-
“ ensibus liberatus, ne videretur nimis ferox et immanis, adulterium cum Venere
“ commisit.” Such was the excuse for his amours: Vulcan the husband of Venus being informed of them by the sun, made a very fine net in which he caught the two lovers; and thus exposed them naked and bound to all the assembly of the gods. *Homer* has given a pleasant description of this adventure in *Odyss. viii.* And after him *Ovid, Metam. iv. 171 to 189.* and *de Arte Amandi, ii. 561 to 590.*:

“ Fabula narratur toto notissima coelo,

“ Mulciberis capti Marsque Venusque dolis.”

In *Admir. Rom. Antiq.* are two most beautiful representations of this subject, engraved and explained in *Montfaucon, tom. i. p. i. liv. iii. ch. ii. p. xlvii and xlvi.* We meet with *Venus victrix* armed with the helmet, shield, and spear of Mars, not only on medals, but on gems and other antiques; which are brought together by *Montfaucon* in the place quoted above, *pl. civ. and cv.* In one of the pictures of this collection, Mars is represented embracing Venus, with his armour lying about him. *Plutarch, Inst. Lacon.* observes, that the Spartans worshipped Venus armed. Thus *Leonidas*, in his beautiful epigram upon *Venus* in armour:

“ Αρεῶν εἴσει ταῦτα τῶν χαρῶν, ὦ Κυβερεια,

“ Ἐνδεδυσαι, κενον τῆσο φερρσα βαρῶ;

“ Ἀῦτον Ἀρη γυμνη γαρ αφωπλισσας, εἰ δε λελειπῆται

“ Καὶ θεῶν, αἰθρωτοις σπλα μαλῆν επαγωγεις.”

tween the loves and arms [22], is well known. The height of the whole is eleven inches and a half, the breadth two feet and a half.

“ And wherefore Venus wear these useless arms ?

“ Mars fell a victim to thy naked charms.

“ The peerless goddess that unarm'd subdu'd

“ The god of war, what mortal had withstood ?”

Whether it be that women admire in others that courage which (setting aside climate and education, that sometimes render them superior to their sex) they are not usually capable of themselves: or whether ambition prompts them to attach themselves to men of courage, in order to partake of their glory, and to be partners in their fame; or for the pleasure of triumphing over those who triumph over others; or for what other reason it may be: this is certain, that military men dispute the preference with all others, if not in the hearts, yet at least in the society of the ladies; and if they are not always beloved by them, they are however generally well received. On their parts also, they are accustomed to pass with the utmost ease from strict and severe discipline to relaxation and pleasure; from fierceness and slaughter to all the softness of love.

“ De duce terribili factus amator erat,”

says *Ovid* of Mars. History will furnish us with many other examples of this.

[22] The observation is not new, that the poets can never sing of Mars without introducing Venus; as if arms could not be separated from the company of love. Among the many reasons which are given for this, one is, that there are no wars in which the women have not some concern. It is well known however, that in the heroic ages the rape of women was, if not the only, yet at least the principal and most frequent cause of wars. Before the famous war which was occasioned by the rape of *Helen*, there were others fought upon similar accounts with equal fury. *Horace*, *sat. lib. i. 3. 107.* affirms this in general. *Duris* and *Callisthenes* in *Athenaeus*, *xiii. p. 560.* descend to particulars. *Herodotus*, *lib. i. cap. iv.* writes, that the Persians affirm women to have given rise to all the wars between the Greeks and Asiatics: he adds, moreover, that these rapes were committed by unjust men; that the avenging of them was the business of madmen; and that men of prudence would not have paid any attention to them: because these women would not have been carried off, if they had not been inclined to it themselves; such injuries being done only to the willing.



J. Taylor sculp.

P L A T E X X X . [1]

THE pictures comprised in this [2] and several succeeding plates, are all in the same taste. They represent *winged boys*, or *Genii* [3] as they are called; some of which are exercising themselves in *dancing* and *music*; others playing at some childish *games*; some are employing themselves in *arts* of different kinds, whilst others are taking the amusements of *hunting* or *fishing*. In the first part of this plate, one of the boys is in a posture of *dancing* [4], and holds in his hand a

[1] Catalogue, n. 466. 4. 467. 3.

[2] These pictures were found at Resina, with the two former, September the 7th, 1748.

[3] Some have conjectured, that the painter intended by these little boys to represent the education of children, and their various exercises. Others have thought, that the genii of those employments to which they are described here as applying themselves, are expressed in these pieces: this conjecture will be treated at large in a note upon the following plate.

[4] Dancing has been held in very great esteem, and commonly practised by almost all nations. With regard to the sacred and convivial dances of the Jews, *Exod.* xv. 20. and xxxii. 6. see *Spanheim* upon *Callimachus*, *Hymn.* in *Apol.* v. 12. and in *Dian.* v. 266. *Lucian*, *περι ορχησεως*, tells us, that the Indians as soon as they rose in the morning worshipped the rising sun, dancing, and imitating by their manner the motion of that planet; and that they did the same in the evening to the setting sun. He adds moreover of the Ethiopians, that they never fought without a dance; and that they did not so much as throw a dart without first making a leap; in order to strike a terror into their enemies. But not to insist upon other nations, the Greeks, a most wise and polite people, certainly esteemed dancing a commendable exercise, and worthy of every one who would be thought well bred. *Pindar* also, among the excellencies of *Apollo*, reckons dancing: and another poet says: :

“ωρχησῑο̄ πᾱσῑ το̄̄ αν̄δρω̄ν τε̄̄ θε̄ων τε̄̄.”

“ Joins

“ Joins in the dance the fire of gods and men.”

Athenaeus, i. 18 and 19. They were indeed of opinion, that the dance was produced along with love, the first author of all things; that the heavenly bodies also danced, and that men took the hint from them; and therefore at first they were introduced only in honour of their gods. See *Meursius* upon *Aristoxenes*, *Elem. Harmon.* and *Benedetto Averani* in *Anthol. Dissertat.* xviii. However this may be, among the first and principal matters which they made their children learn, were music and dancing: the first in order to form the mind; the second to make the body active, and easy in all its motions, and the limbs firm and robust: *Socrates* was of this opinion, who not only bestowed great commendations on those who danced gracefully, but would learn himself, although he was now far advanced in years. *Xenophon*, in *Convivio*, *Diogenes Laertius* in *Socrate*, *Plutarch* de *sanitate tuenda*, *Athenaeus*, i. 17. and xiv. 6. p. 628, and *Lucian*, *περι ορχησεως*, are all likewise of opinion, that dancing is of service to make young men ready at martial exercises: thus *Socrates* in *Athenaeus*, cap. vi.

“ Οἱ δὲ χοροῖς κάλλιπον θεῶς τιμῶσιν, ἀριστοὶ

“ Ἐν ποδῶν ———

“ He at the sacred rites who dances well,

“ Will in the feats of Mars no less excell.”

And not only *Homer* commends the dexterity of *Merione*, who, at the same time that he was an excellent dancer, knew how to defend himself against the spear of *Aeneas*; but there were many other heroes who excelled in the dance: among whom *Pyrrhus* the son of *Achilles* cultivated the art so far as to become the inventor of a dance, called from him *Pyrrhic*. See *Lucian*, *περι ορχησεως*. *Aristoxenus* in *Athenaeus*, xiv. 6. 630. attributes the invention of this sort of dance to *Pyrrhicus* the Lacedaemonian. The Spartans it is well known were not only very strict warriors, but rigid to an excess in the education of their children. It is related of them, by *Plutarch*, *περι παιδων αγωγης*, at the beginning, that they imposed a mulct upon their king *Archidamus* for having taken a little wife; because, said they, she will produce dwarf kings. The same author, in his *Αποφθεγματα των εν τοις Λακωνων αδοξων*, writes, that *Eteocles*, one of the ephori, refused to deliver fifty boys to *Antipater* as hostages, because they would be ill educated out of their own country; and offered twice as many women, or old men, in their room: neither could he be induced by the severest threats to give up his opinion. It was also one of the laws of *Lycurgus*, that all the boys should appear before the ephori once in ten months, and, if they were found to have been very negligent of their business, should be corrected by them. See *Laurentius de Natalit. et Conviv. cap. iv.* And, yet this people who were so attentive to the care of their youth, esteemed dancing to be a necessary part of a good education. *Athenaeus*, in the place quoted above, c. vi. tells us, that every body at Sparta learned the *Pyrrhic* dance as soon as they were five years of age: and then proceeds to mention other sorts of dances which were in use among them. The sentiments of the Romans upon this subject, were totally different from those of the Greeks; they esteemed dancing dishonourable and ridiculous; by no means becoming persons of reputation. *Cicero*, *pro Muraena*, says: “ nemo fere saltat sobrius, nisi forte insanit: neque in solitudine, neque in convivio honesto. “ Intempestivi convivii, amaeni loci, multarum deliciarum comes est extrema saltatio.” And although dancing was for some time in fashion among them, inso-

much that children of both sexes, of good and even noble families, went to school in order to learn to dance; yet persons of gravity always disapproved of it, as an

cleft

cleft stick [5]: the other is fitting to his head, with both his

abuse. See *Macrobius, Saturnal.* iii. 10. After the time of *Cicero*, the ancient severity of discipline was again relaxed. Thus *Horace*, iii. *Od.* vi.

“*Motus doceri gaudet Ionicos*

“*Matura virgo.*”——

See also *Averani, Diff.* xviii and xvii. Though we should not admit therefore the distinction between grave and serious dances, such as were in use among the Lacedaemonians, and those soft and effeminate dances, such as the Ionian and the like: yet it must be acknowledged, that even in *Homer, Il.* xxiv. 261. Priam reproaches his sons, for being

—— “a soft and fervile crew,

“*Whose days the feast and wanton dance employ.*” POPE.

And it is probably this sort of dancing, which those laws that forbid it, and the fathers who condemn it, intend. If indeed the dances were all become bacchanalian, as *Athenaeus, cap.* vi. observes they were in his time; or in general resembled those which *Ambrose, de Jejun. cap.* xviii. has described; they were not without good reason condemned.

[5] “*Κροτάλον ιδίως ο σχιζόμενον καλαμῶ, και καλασκευαζόμενον ἐπιήδες, ὡς ἤχεν, εἰ τις αὐτὸν δόσῃ ταῖς χερσὶ, καθάπερ κροτὸν ἀποπέλων.*” “The *crotalum* is properly a reed flit, and ordered in such a manner as to sound when any one shakes it in his hand like a clapping.” Thus the *Scholiast* upon *Aristophanes, in Nubibus*; and after him *Suidas* in *Κροτάλον*. *Macrobius, Saturnal.* iii. 10. finds fault with the custom of the Romans in sending their sons and daughters to the dancing-school; in the words of *Scipio Africanus*: *The sons and daughters of gentlemen learn to dance with persons of the most infamous characters. When it was told me, I could not believe that men of fashion would have their children taught such things. But when I came into the dancing-school, I saw more than five hundred boys and girls; and among them a young gentleman, the son of a candidate for a high office in the state, not less than twelve years of age, dancing with crotala, a dance which the meanest slave could not practise with decency.* Such were the boys who danced with *crotala*. If they always meant cleft canes or sticks, it would be clear that the boy in this piece was preparing for a lewd dance. But although *crotala* are distinguished from cymbals and tympana by *Clemens Alexandrinus* and others, it is however certain, that instruments of several different sorts are signified by this name, as we have observed before; and therefore it cannot be affirmed with certainty, that the *crotala* mentioned by *Scipio* and others, which were made use of in immodest dances, are the canes represented in these pictures. However, allowing that these authors actually designed to speak of canes or sticks of this sort; we may still reply, that they were extremely proper, on account of their simplicity, for the dances of boys and girls, which might be merry and cheerful, without being obscene. However this may be, supposing that *Clemens Alexandrinus* speaks of cleft canes, the origin of such an instrument is owing to the Sicilians, to whom he ascribes the invention of those *crotala* which he distinguishes from cymbals and tympana. The *crotala* which are in a woman’s hands in *Spon. Miscell. Erudit. Ant. tab.* xliii. p. 21. seem to be somewhat different from these.

hands,

hands, a wreath [6] of myrtle [7], with which the former also is crowned.

The second division of the plate contains also two boys: one of these has in his hand a cleft stick; the other carries upon his left shoulder a long spear, towards the point of which is an apple, or ball [8]; and in his right hand

[6] *Clemens Alexandrinus, Stromat. vii.* says: "there are in the church, as well as in the games, garlands for the conquerors, both men and boys." There are in *Spon. Misc. Er. Ant. p. 228.* many boys at different kinds of plays: one of these is putting a garland upon his head, and holds a bough in his hand as a signal of victory. On a medal of the *Heracleots* in *Fabretti, Column. Trajan. pag. 175.* there is a Hercules, who is crowning himself, to express perhaps that true merit may render justice to itself. It may then be supposed, that the boy in this piece is crowned by himself, as having already come off conqueror in the dance. But since his companion is also crowned, we may suppose with more probability, that he is putting on the garland in order to prepare himself for the dance; the custom of wearing the garland on this occasion being well known. The action of the first boy merits attention; for he is stretching out his hand towards the second, as it were to give him a challenge; this action being the signal when any one had a mind to fight with another, (*promittere manum, Statius* uses in this sense, and the Greeks *χειρας αναλειτουργου*); on the contrary, to keep his arms hanging down by his side, in which sense *Theocritus* has *χειρας ανοισοχειν*, as a sign that he refused the challenge, or as a declaration that he was vanquished; as *Faber, Agonist. i. 8 and 9,* observes was the custom among the *Athletae*, particularly in boxing, and the *pancratium*. *Athenaeus* also, *xiv. pag. 631,* writes, that in the *gymnopaedica* young lads danced naked; imitating in the positions of their hands and motions of their feet, the exercises of wrestling, and the *pancratium*.

[7] Crowns of myrtle belonged to the Cupids, sons of Venus. In general, the myrtle is the emblem of mirth and pleasure; from its possessing the fancied property of making any one laugh who holds it in his mouth, though he has no inclination for it, according to *Aristophanes*: he therefore who chose a life of chastity abhorred the myrtle. See *Laurentius, Varia sacra Gentil. cap. iii.*

[8] Some are of opinion, that this is one of those spears which they used in dancing, to preserve their balance. Others think it to be a missile spear, like the *phalarica*, described by *Servius* upon the ninth book of the *Aeneid*, and by *Isidore, xviii. 7.*; these between the point and the wood, which was of a considerable length, had a round ball with lead in it, to increase the weight; or else a javelin, arrow, or some such instrument for darting. There are some who will have it, that by this boy not a dance, but rather an *απολισμα* was intended to be represented, which was one of the five gymnastic exercises comprehended in that well-known line in the *Anthologia, i. 1. Epig. viii.*

"Αλμα, πωδωπειη, δισκον, ακοισμα, παλην."

and which constituted the famous *pentathlon*. But this conjecture has its difficulties: it may therefore most reasonably be supposed, if indeed this bears any relation to

he

he carries an *instrument* hung by a string [9].

the Pyrrhic dance mentioned above, that it was a dance performed by boys, with a spear and other arms in their hands; instead of which they afterwards carried canes or reeds, *thyrsi*, and lamps, expressing now no longer a battle as before, but the actions of Bacchus. See *Athenaeus*, xiv. p. 631.

[9] Some will have it, that this is a quoit, not such as is described by *Lucian* (*Αναχαρισίς, ἢ περὶ γυμνασίων*), but of another kind, mentioned by *Eustathius*, which had a thong, or some other string, fastened in the middle of it, in order to throw it with the greater ease. Others think there are in the painting two distinct pieces hanging by the same string; and affirm that they are those weights which dancers held in their hands, and were called *ἀλῆρες*: these, as they are described by *Pausanias*, were of an oval form, and had little handles, through which they put their fingers to hold them. See *Potter's Antiquities*, ii. 21. Lastly, others say, that it is a sort of *crotalum*, or perhaps a cymbal (they will likewise have the instrument which he carries on his shoulder to be a *thyrsus*), remarking in general the three sorts of dances which were most in use among the ancients, the *tragic*, *comic*, and *satiric*; of which again some were grave, others gay; some performed with armour, others without. See *Scaliger de Com. & Trag. cap. xix. Gronovii Thes. Graec. viii. p. 1522*, and *Averani in Anthol. diff. xvi.*

P L A T E XXXI. [1]

IN Number I. of this plate [2] we have two boys as before; one of them carries in his hands two *tibiae*, or flutes [3], which being, as is well known, in great esteem,

[1] Catalogue, n. 466. 2 and 1.

[2] These pictures were found at Refina, with the two foregoing ones.

[3] Of the invention of the *tibia* see p. 38. n. [5]. Authors are full of the great esteem in which this instrument was held among the ancients. We learn from *Athenaeus*, iv. 25. p. 184. that there was not any people in Greece, who did not learn the art of playing upon it: and in the same author, xiv. 2. p. 617. an ancient poet calls this art *ἁεθλοτάτων*, *most divine*. Indeed there seems to have been no action among them, sacred or profane, serious or gay, cheerful or mournful, in which they did not employ this instrument. Not to mention particularly the many occasions upon which it was used, the custom of the Lacedaemonians is worth remarking; instead of trumpets and other martial instruments of music, they made use of these in war. Besides *Polybius*, *Plutarch*, *Athenaeus*, and others, who make this observation, *Thucydides*, in *book v.* relates, that the Lacedaemonians, who were so famous in war, did not use the horn and trumpet in battle, but the flute. *Martianus Capella*, *lib. ix.* says the same of the *Amazons*. *Pollux*, iv. 56. affirms, upon the authority of *Aristotle*, that the Tyrrhenians not only fought, but scoured their criminals, and even dressed their meat, to the sound of the flute. With regard to the education of youth, we learn from *Plato*, in *Alcibiade*, and from *Aristotle*, *de Rep.* viii. 6, that among the Greeks, playing on the flute was one of the arts that were learned by their noble youth: though the custom, by the influence of *Alcibiades*, was afterwards abolished in Athens. Thus *Gellius*, xv. 17. “Alcibiades “having been educated by his uncle Pericles in all genteel accomplishments, among “others, Antigonidas, a famous master on the flute, was sent for to teach him on “that instrument, which was then much in request: but, having put the flute to “his mouth and blowed, observing how it distorted his face, he threw it away and “broke it. When this was noised abroad, the instrument went quite out of fashion “among the Athenians.” The *Mythologists* relate, that Minerva did the very same thing for the same reason. But *Aristotle*, in the place quoted above, is of opinion that Minerva cast off this instrument, not so much because by puffing out her cheeks it made her appear deformed, but rather because this instrument was not calculated
and



and much used among the ancients, are frequently met with every where; he is playing upon them both at once [4]: they have stops [5], such as these instruments are usually furnished with. The other boy is in a posture of dancing, or hopping upon one foot [6], and carries upon his shoulder a slender stick or cane [7].

to improve the mind. *Plato, de Rep.* iii. banished it from his republic, because it carried the mind out of itself, and moved the violent passions. The Romans in general made no great account of singing, playing, and dancing, but esteemed them all unworthy of a grave and serious man, as we observed a little above.

[4] Thus *Theocritus* :

“ Λης ὡς ἰ τῶν Νυμφῶν, διδυμοῖς αὐλοῖσιν αἰεσαί
“ Ἄδῃ τι μοι.”

And *Augustin, tract* xix. in *Joan.* “ si unus flatus inflat duas tibias, non potest unus spiritus implere duo corda, si uno flatu tibiae duae consonant?” And *Martial*, xiv. 64. :

“ Ebria nos madidis rumpit tibicina buccis,

“ Saepe duas pariter, saepe monaulon habet.”

The *monaulon*, or *single tibia*, was called *Tityrina* according to *Athenaeus*, iv. p. 176^a and 182. though *Hesychius* and *Eustathius* say, that the reed with which the shepherd's pipe or whistle, is properly called τῆλοσ; and that from hence, the shepherds themselves were called Τηλοσ. See *Bartholinus de Tib. Vet.* i. 6. In fine, the custom of blowing two flutes at once was very common, and we often meet with instances of it on antiques. *Montfaucon*, tom. iii. p. ii. l. v. ch. ii. is of opinion that the two flutes were separate, and that the two pipes united in the mouth of the player, who held one of them in each hand. *Pét. Victorius, Var. lect. lib.* xxxviii. cap. xxii. will have it, that the right and left handed *tibiae* so much used in the theatre were so called, because the one was held in the right hand, and the other in the left; both of them being fitted to the correspondent part of the mouth: and that they made use of the expression *canere tibiis dextris et sinistris*, when they blew two flutes together. See however *Bartholinus*, i. 5. who observes, that there are some antiques upon which two flutes may be seen to issue from one pipe, which was put into the mouth; and *Averani, Anthol. diff.* ix. who produces the different opinions concerning right and left, equal and unequal flutes.

[5] We often meet also with flutes which have these pegs, serving to vary the modulation, by opening or closing the holes of the instrument according as there was occasion for it. See *Bartholinus de Tib. Vet. lib.* i. cap. v.

[6] To dance upon one foot was called ἀσκηλιαζεσ, *Pollux*, ix. 121. and they used to contend who could thus leap highest or oftenest; or one leaping in this manner, used to pursue and endeavour to overtake the others who ran from him on both feet. See *Mercurialis de Art. Gymn.* ii. 11.

[7] Some will have it that this is a leaping pole, to balance the body in dancing: others, that it is a shepherd's staff, to signify that the boy is dancing after the rustic manner.

The first of the two children in Number II. carries upon his shoulder a long stick, which seems to be split at the upper end of it [8], with a ring or clasp in the middle. The other boy holds a lyre [9]; and whilst he gracefully strikes the strings, accompanies the music with dancing [10].

[8] This, say some, may be a cleft stick, like the *crotalum*; and the ring served (because the stick was not split to the bottom) to keep it from splitting any farther. They say, moreover, that it may perhaps bear some relation to dancing, either to balance the body, or to represent a bacchant, or other like character. *Pollux*, iv. 105. says, that one kind of dancing was “το σχιζας ελκειν,” *fissilia trahere*; this seems however not to be a *crotalum*.

[9] The musical instruments among the ancients were either wind or string instruments, or such as were played upon by striking. See *Vossius de Quat. Art. Popul. cap. iv.* Of this third kind were the *tympana*, *cymbals*, and in general all the different sorts of *crotala*; the instruments indeed which were played upon by striking were not of much use in music, being better fitted to make one distinct sound than any harmony. The instruments in most request were the *tibia* and *cithara* (the flute, and harp, or lyre): and a poet in *Athenaeus*, xiv. p. 618. speaks of their playing in concert. The Greeks taught their children to play chiefly upon these two. Thus *Phrynichus* in *Athenaeus*, iv. p. 184. “ε τεινον μενοι συ καθαριζειν ποσει; αυθεν] εδιδαξας:” “you have not learned him to play either upon the harp or flute.” In the *Alcibiades* of *Plato*, *Socrates* says: “you have learned grammar, your exercises, and to play upon the harp; but you would not learn upon the flute.” Music made a part of the education even of the heroes. The skilfulness of *Achilles* upon the harp is well known. *Theocritus*, *Idyll. xxiv.* 107. says of *Hercules*, that besides other masters, he had *Eumolpus Philammonides*, of whom he learned the art of playing upon the harp. The use and efficacy of the harp was esteemed the same as that of the flute. *Athenaeus*, xiv. p. 627. says: “the brave Lacedaemonians fought to the sound of the flute; the Cretans to that of the harp.” The harp was also used in the country, and by shepherds, as well as at banquets, and in palaces, *Homer, Iliad* xviii. 526 and 569. *Odyss.* xvii. 270, and elsewhere. It was made use of in singing both the actions of heroes and the follies of lovers, *Homer, Iliad* ix. 189, and iii. 54. *Quintilian*, ix. 4. says: “Pythagoreis certe moris fuit, et cum evigilassent, animos ad lyram excitare, quo essent ad agendum erectiores; et cum somnum peterent, ad eandem prius lenire mentes, ut si quid fuisset turbidiorum cogitationum, componerent.” Not the Pythagoreans only, but whole nations, especially in Greece, fancied that the sound of the flute, but still more that of the harp, had power to heal the plague, and many other diseases; nay, that it could excite and assuage by turns the passions of men, and even of beasts. The reasons for this, as also instances of it, may be seen in *Plato, Plutarch, Athenaeus, Cicero*, and others.

[10] Music is either vocal or instrumental. *Pollux*, iv. cap. xiii. adds dancing also, considering it as a part of music; though others make it a part of the *palaestra*. In general, music, comprehending also dancing (which undoubtedly is a companion to it), was held in the highest esteem by all civilized and polished nations. *Polybius*, lib.

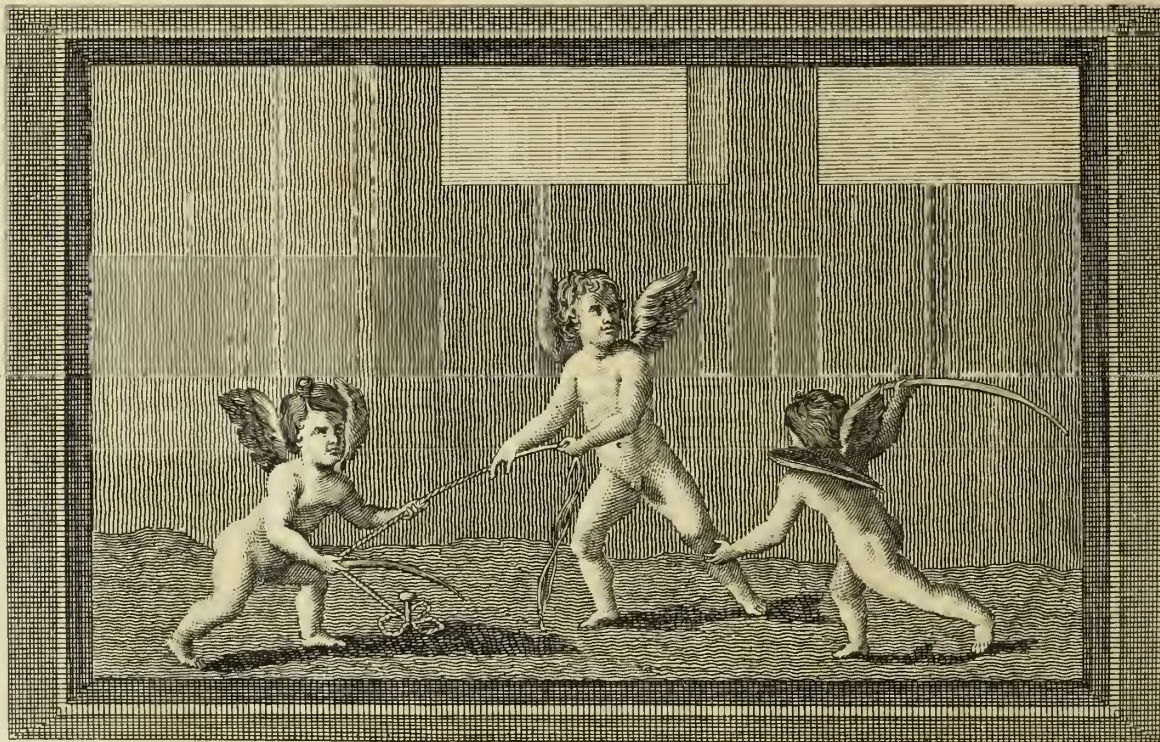
lib. iv. writes thus of the Arcadians, who boasted that they were the oldest people in the world: "the Arcadians, though they were extremely severe in all their other customs, yet taught their children music from their very infancy, till they were thirty years old, choosing that their boys and youths should celebrate every year in the theatre bacchanals, with singing and dances, to the sound of the flute. Among this people a man might be ignorant of any other art without disgrace; but not to understand music, was a great dishonor." Indeed, throughout all Greece, not to know how to dance, play, and sing, was a disgrace. At banquets the harp was introduced, and the guests were expected to sing to it. *Cornelius Nepos* relates, that the not being able to play on any instrument was reckoned a reproach to Themistocles; and that dancing, singing, and playing upon the harp and flute were reckoned among the excellencies of Epaminondas: he subjoins, "haec ad nostram consuetudinem sunt levia et potius contemnenda: at in Graecia utique olim magnae laudi erant." And, though at first among the Romans, "mos fuit epularum, ut deinceps qui accumberent canerent ad tibiam clarorum virorum laudes, atque virtutes," according to *Cicero, Tusc. Quaest. iv.* at the beginning; and though the Roman ladies brought up their daughters to singing, dancing, and playing upon the harp, as *Plutarch in Pompeio, Sallust in Catilin.* and *Macrobius, sat. iii. 10.* observe of Cornelia the daughter of Metellus; yet these accomplishments were by no means approved and commonly received; but on the contrary, were found fault with by grave and wise men: unless we should say, that it was not the use, but the abuse of music, which was condemned at Rome. See *Averani, Anth. Diff. xviii.* Wherefore *Cicero, de Leg. ii.* admits music into the city; "cantu, voce, ac fidibus, et tibiis; dummodo ea moderata sint, ut lege praescribitur." The Romans had also their college of *Tibicines* and *Fidicines*, established by Numa with the other colleges of artists: and *Ovid, Fast. vi. 657, &c.* says:

"Temporibus veterum tibicinis usus avorum

"Magnus, et in magno semper honore fuit:"

because the *tibia* was used in all the sacred rites, in public entertainments, at banquets, and on many other occasions. The musicians themselves were however in no esteem. It is disputed whether they were Romans or foreigners, slaves or freemen. However, if they were citizens, they were of the scum of the people, mercenary and vicious; insomuch that they who lived splendidly, but at another's cost, were said proverbially *tibicinis vitam vivere*, and *musice vitam agere*. See *Bartholinus de tib. ii. 7.* and *iii. 1.* Hence it came to pass, that although the Romans made use of music, yet it never arrived at that esteem among them which it had obtained in Greece: and we may fairly suppose, that if the professors of the art were vicious themselves, they could not produce virtuous effects in others. On the contrary, they were not persuaded, like the Greeks, of the great power of music upon the mind. *Cicero* laughs at *Damon in Plato*, for being afraid lest the City itself should be altered if the kind of music which they were accustomed to receive any change; whereas *Cicero*, on the other hand, was of opinion, that when the manners of a city changed, the music would also change along with it. *Polybius*, in the passage referred to above, observes, that the inhabitants of Cynaetha, a city of Arcadia, could never accustom themselves to music, because their climate and natural disposition were such as to render them incapable of having either dancing or instrumental music. Whether the Egyptians ever cultivated this art is a doubt. *Diodorus, i. 80.* says plainly, that they paid no attention either to gymnastic exercises,

or to music ; because they looked upon the former as of no use to the body, the latter as injurious to their manners. But this does not appear to be wholly true, since we read of Moses in *Philo*, that he learned the whole art of music in Egypt. However this may be, music and dancing were exercised in Rome by girls of Memphis, as *Petronius* calls them, and by Egyptian boys. The two other satyrists, *Horace* and *Juvenal*, speak of Syrian tibicens, who were called *Ambubajae* in *Syriac*. See *Vossii Etymolog. in Ambubaia*, and *Spanheim* upon *Callimachus*, *Hymn. in Del. v. 253*. And here we may observe, that in general at Rome the minstrels were the lowest of the people, and that they employed the very worst and most shameless of these at their entertainments. Under the emperours, luxury being increased, dancing, playing, and singing became common ; but were found fault with, not only by the fathers of the church, but by the heathen philosophers.



P L A T E XXXII. [1]

THE attitudes of the two beautiful and delicate figures represented in the first picture [2] of this plate, in a taste not inferior to its companions, are really fine, and extremely graceful. One of the boys supports upon his left shoulder an instrument of several strings [3], which he touches with his right hand [4], and dances at the same time. The

[1] Catalogue, n. 466, 3. and 468. 3.

[2] This picture was found the 7th of September, 1748, at Resina: the other was found August the 13th, of that year, in the same ruins, but not in the same place.

[3] *Athenaeus*, iv. 25. p. 182, 183, reckons up many sorts of musical instruments with strings. *Pollux*, lib. iv. cap. ix. f. 59, &c. also gives us a considerable number. They both mention among the rest the *triangle*. *Socrates in Athenaeus*, calls this instrument *Φρυγίον*. And one of the guests in this author says, that one *Alexander Alexandrinus* played so well upon this instrument; that, having exhibited in public at Rome a specimen of his art, the Romans became fond of this music even to madness. This is all that we know of the *triangle*. The instrument represented in this picture may very well be called by this name, though it wants the third side. The *trigonum* is distinguished by *Athenaeus* from the *sambuca*, which is described by *Porphyry* to be "a triangular instrument, with strings unequal both in length and "thickness." See *Bulenger de Theat.* ii. 45, 47. *Graev. thes.* ix. p. 1056, and *Spanheim* upon *Callimachus*, *Hymn. in Del.* v. 253. In the hand of a lady, in *Spon, Misc. Er. Antiq.* p. 21. tab. 48. is a stringed instrument of a triangular form, and closed on all the three sides. *Spon* gives this account of it: "Citharam cernis, "triangulari forma, quae describitur in epistola, quae Hieronymo tribuitur, de *generibus musicorum*: tom. ix. epist. xxviii. Cithara autem inquit, de qua sermo est, "ecclesia est spiritualiter, quae cum xxiv seniorum dogmatibus trinam formam habens, quasi in modum Δ literae," &c. Indeed all stringed instruments may be reduced to the *cithara*, with which we may observe in particular, that not only the *lyre*, but the *testudo* also, and the *barbiton*, are confounded by the poets, though in reality they were different instruments.

[4] Stringed instruments used generally to be played upon with the *plectrum*, as we have seen in the *Chiron*, and as we may also observe in the lady above-mentioned
other

other boy seems also dancing to the same music, and is holding in each hand two nails [5]; unless these also be instruments which make a sort of music by striking them together [6].

In the second picture three boys are playing together in this manner [7]: one of them holding a rope with both his hands tied at one end to a nail fastened into the ground, endeavours to draw it towards him; whilst another of the boys draws the rope the contrary way towards him with one hand, and in the other holds a rod or switch: the third has also in his hand a switch, and seems going to hit the first boy with it [8].

in *Spon*: there are numberless passages in the Greek and Roman poets which attest it. *Plutarch*, in his *Laconic Apophthegms*, near the end, tells us, that the Spartans, who were ever religious observers of ancient customs, punished a harper because he did not make use of the *plectrum*, but struck the strings with his hands. There was more art however required in playing with the fingers, and perhaps the tone was thus rendered more pleasing.

[5] Some suspect that these nails are symbolical, and designed perhaps to represent some mystery of love, or some more remote and sublime secret. Others however do not think there is any thing so recondite in them.

[6] Others are of opinion, that these are not nails, but little bones, or some such thing, which made a sound by being struck together; and think they may be considered as a sort of *crumata*, κρουμαλα. The instruments in the hands of some young men in *Spon*, tab. xlv. p. 21, and which he calls *crumata*, are however different from these.

[7] *Plutarch*, in his treatise upon the *Education of Children*, shows, that boys should be permitted to intermix plays proper for their respective ages with their studies. It was the business of those who had them under their care to make them play at such games as might contribute either to render their bodies more supple and robust, or to form their minds. There are two treatises upon the plays of children among the ancients, one by the learned jesuit *Bulenger*, and the other by the celebrated *John Meursius*.

[8] *Pollux*, ix. cap. vii. when he is describing the various games in use among the ancients, says, *segm.* 112, “the *dielcistinda* was usually performed in the *pa-laestra*, though sometimes in other places. There were two parties of boys who “dragged one another in opposite directions; and they who drew the other party “to their side got the better.” In *segm.* 116, he adds, “the *scaperda* is this: they “place in the midst a perforated stake; through the hole they put a rope, to each “end of which a boy is tied, with his back towards the stake; he who can by “main force draw the other to the top of the stake is conqueror: and this is called “σκαπερδαν ελκειν.” *Homer*, *Iliad* xvii. v. 389, &c. describing the contention between the Greeks and Trojans about the body of Patroclus, compares it to those who are playing at this game: *Eustathius* upon this passage, describes the *Elcistinda* and

and *scaperda*, and makes this only a part of the first. *Meursius* distinguishes the *elcistinda* from the *dielcistinda*, but they seem to be the same game, as *Jungermannus* has observed: and it is remarked by *Hemsterbuys*, that when they played with a stake, it was called *scaperda*, when without, it was called *elcistinda* or *dielcistinda*. *Plato* also, in his *Theaetetus*, speaks of this game. See *Mercurialis Art. Gymn. lib. iii. cap. v.* See also *Casaubon* upon *Persius, sat. v.* where he deduces the common proverbial expression *ducere funem contentiosum*, or *funem contentionis*, from the *elcistinda*. *Pollux*, in the same chapter, *segm. 115.* describes the *Schoenophilinda* thus: "Several boys sat down in a ring: one of them having a rope secretly laid it down by another; if he did not discover it, they beat him whilst he ran round the ring; if he found it out, he who laid down the rope was beaten himself." It is not easy to determine to which of these games that which is here represented may be referred; or whether to both of them together, or to some other different from either.

P L A T E XXXIII. [1]

IN both pictures [2] of this plate are still represented the plays of children. In the first there is a little carriage [3] with two wheels [4]; it has a pole [5], at the end of which is a round piece of wood [6], to which are fastened two boys serving for horses, and guided by a third boy who holds the reins with both his hands, and acts as charioteer [7].

[1] Catalogue, n. 467. 2 and 1.

[2] They were found in digging at Refina, in the year 1748: this the 31st of August, and the other on the 7th of September.

[3] It exactly resembles in form the chariots which were used in the Circensian games, as we see upon marbles and coins; and differs from others which were close even on the sides, and from those which were in the form of a cask, close all round; figures of which are often met with upon medals and intaglios.

[4] The carriage with two wheels was usually called *δηροχρον* by the Greeks: among the Romans we find also the *birota* or *birotum*. For the race they most commonly used two-wheeled carriages; and *Vossius* thinks these were called *cisum*, from *caedo*, as it were half a *currus* or *carruca*, which had four wheels, as had likewise the *rheda*, the *pilentum*, the *petorritum*, and the *carpentum* sometimes; that they made use of it chiefly in the city, and to travel in asleep, and at ease. The *cisum* corresponds to our *calashes*; and in some ancient monuments is furnished with bars as ours are. See *Schefferus de re Vehicul.* ii. 17, 18, &c.

[5] The ancients used as many poles as there were pair of beasts to the carriage. Thus *Isidore*, xviii. 35. "Quadrigarum currus duplici temone erant." And *Xenophon*, *Cyrop.* vi. "the carriage of Abradates had four poles and eight horses." The carriage was called *biga* or *quadriga* from the number of beasts that drew it. They went as far as sixteen: for *Xenophon* says, that *Cyrus's* chariot had *eight poles*, and consequently it must have been drawn by *eight pair* of horses: *Cyrop.* vi.

"Κυρῶς δὲ ἰδὼν τὸ τετραγυμὸν αὐτῆς ἄρμα, καλενοῖσεν ὡς οἶον τε εἶη καὶ οὐκ ἄρμα ἰσοῦσθαι, ὡς οὐκ ἔστι ζεύξασιν βῶν αἰσέν των μηχανῶν τὸ καλῶτάστον οἰκημα." *Edit. Hutch.* p. 429.

[6] To this piece of wood was fastened the yoke, or a rope called *ἄμπρον*. See *Suidas* in *Ἄμπροσῆς*. *Hesychius* and *Eustathius* upon *Iliad* vi. 476. understand by *ἄμπρον* the rope which was sometimes made use of instead of a pole.

The



The other picture exhibits three boys diverting themselves at a play commonly called *hide and seek* [8]. The attitudes of these three little figures are all elegant and expressive [9].

[7] The *Circensian* games being in the greatest esteem, boys were freely accustomed by their fathers to this play. See *Rhodiginus*, *lect. ant. lib. xviii. cap. xxvi.* *Photius in Nomocanone*, *tit. xiii. c. xxix.* reckons among prohibited games *ιππικα ξυλωνα*, *Equestres ligneos*, as they are called in *l. iii. cap. de Aleatoribus.* *Balsamon*, in his comment upon this passage of *Photius*, says, that a doubt has arisen about this play called *ξυλων ιππικον*, and some are of opinion that it was “a game which used to be played at by boys, who in driving the chariot made use of men instead of horses.” But he goes on to say, that it was supposed by others to be another sort of play. *Pollux*, *x. segm. 168.* speaks of a carriage (*αμαξις*, *αμαξιον*) with which children used to play and divert themselves.

[8] *Pollux*, *lib. ix. cap. vii. segm. 117.* thus describes this game: the *Apodidrasinda* is thus played at: “One sits in the middle, shutting his eyes, or another keeps them close covered, whilst the rest go and hide themselves; he then gets up, goes to seek those who have hid themselves, and is to find each of them in his place.” The *Μυια χαλκη*, see *Pet. Victorii var. lect. l. xv. c. 16.* and *μυνδα* resembled this. The first of these is thus described by *Pollux*, *lib. ix. segm. 123.*: “In the *Μυια χαλκη*, [*brazen fly*] the boys blindfold one of their companions, who turns himself about, crying out, *I will hunt the brazen fly*: the others answer, *You may hunt it, but you shall not catch it*; and in the mean while whip him who is blinded till he catches one of them.” *Hesychius* and *Eustathius* also make mention of this game, and of the *Μυνδα*. *Pollux*, *segm. 113*, seems to have described several different sorts of *Μυνδα*, in these words (according to the emendation of *Hemsterhuys*, which we have in great measure followed): “The *Μυνδα* is when any one shutting his eyes calls out, *Take care of yourself*: and if he catches any one of those who run away from him, he makes him be blinded in his stead. Or thus: he who has his eyes shut is to seek for the rest who are hid, or else endeavour to lay hold on them, till he touches one of them: or he is to guess which of his companions it is who points at him with his finger.”

[9] One of the boys is standing within a light room, covering his eyes with his hands, and with his back turned to the two others to give them an opportunity of hiding themselves. Another, who is already hid behind the door of a darker room, seems to be watching with a suspicious eye, only just putting out his head; whilst the third is in a posture of going hastily to hide himself; and fearing lest he should be observed by the first, turns his head back in order to see whether he looks.

P L A T E XXXIV. [1]

OF the three boys who are represented in the first picture [2] of this plate, one holds in his hands a mask [3]; at sight of which (though it is not one of the most ugly and horrid of those which the ancients made use of [4]) ano-

[1] Catalogue, n. 470. 3. and 468. 1.

[2] This was found the 24th, and the next the 13th of August, 1748, in digging at Resina.

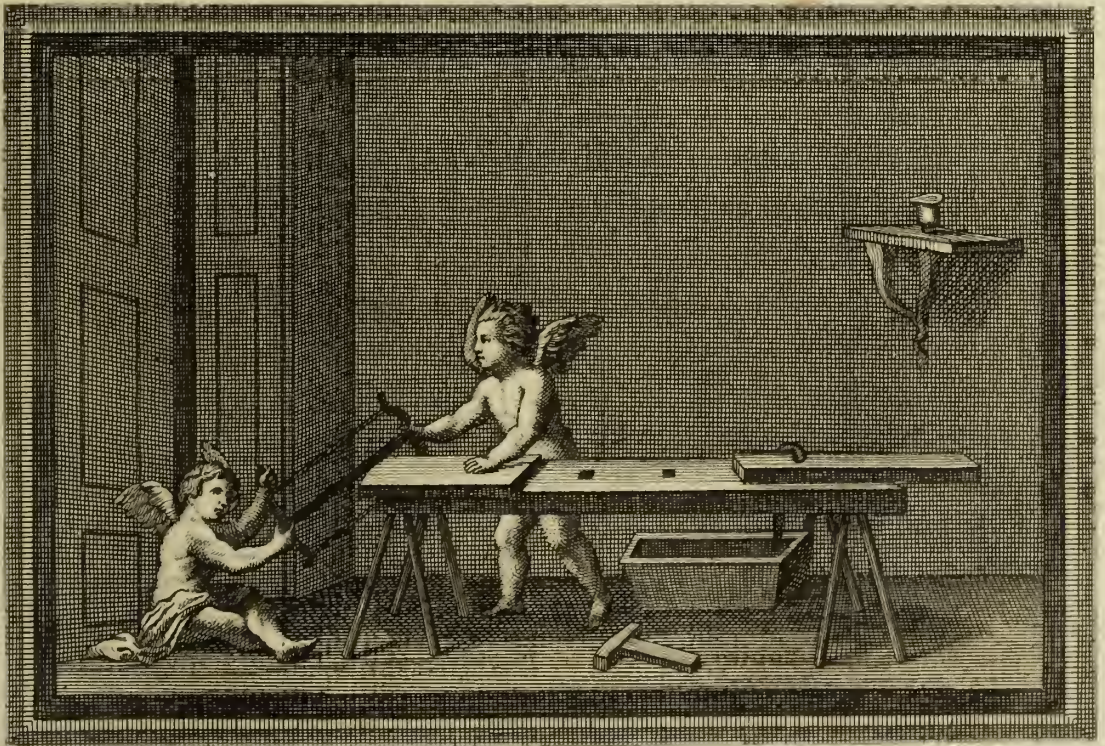
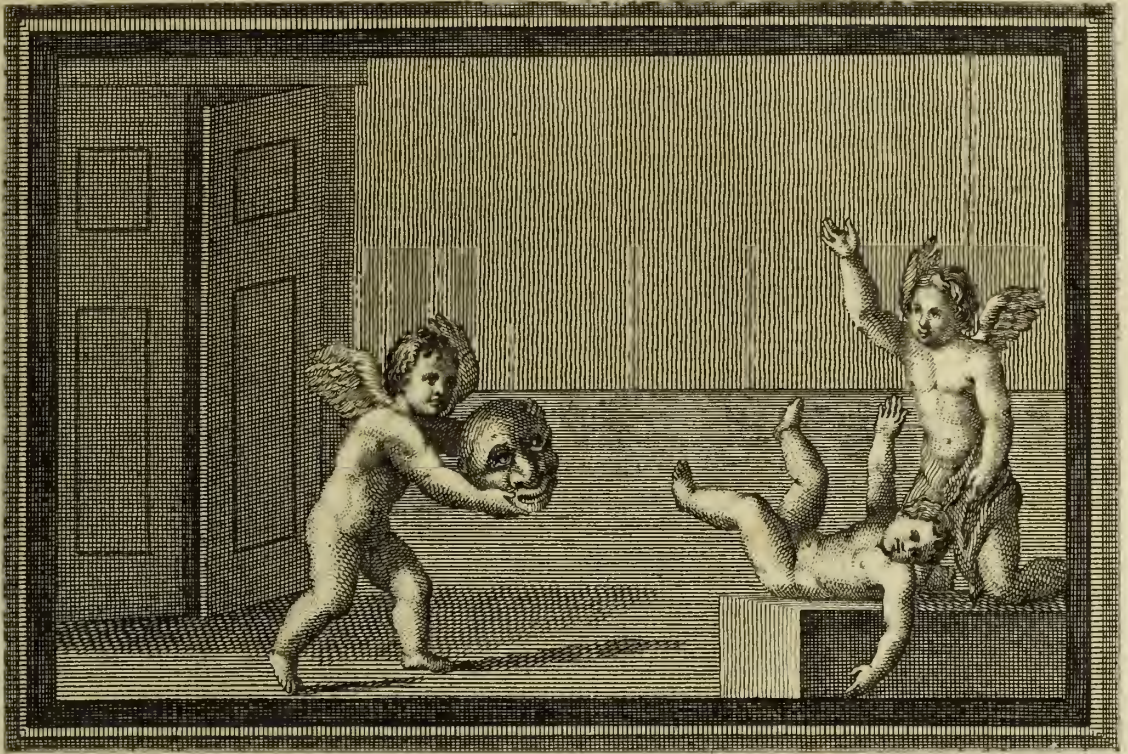
[3] It is said, that the countrymen gave the first idea of masks, by besmearing their faces with the husks of grapes at the vintage, *peruncti faecibus ora*, *Hor. de arte Poet.* or by covering them with the bark of trees:

“Oraque corticibus fumunt horrenda cavatis. *Virg. Georg. ii.* 387.

Others make *Theſpis*, *Chaerilus*, *Aeschylus*, or *Meson* to be the inventor of the mask. See *Scaliger, poet. i.* 13, *Bulenger de Theat. i.* 2. and *Mareschottus de Person. & Larv. cap. ii.* We shall have occasion to speak of this invention when we come to exhibit those pictures in which different sorts of masks both tragic and comic are represented.

[4] The most horrid masks that were in use among the ancients were those which they called *γορφαί*, or *γορφοεια*. They are mentioned by *Pollux*, *Hesychius*, the author of the *Etymologicon*, by *Suidas* in *Γορφαί*, and are put among the tragic masks. They were so called from the *Gorgons*, who had a countenance so horrid that it was immediate death to every one who looked upon it. See the *Scholiast* upon *Aristophanes* in *Ranis*, and *Suidas* in *Γορφοειας*. It is related, that when *Aeschylus* first introduced them upon the stage, the women with child miscarried at the sight. See *Mareschottus*, in the treatise above quoted, *cap. i.* The masks called *μορμολυκεια*, or *μορμολυκια*, were also terrible. *Hesychius* calls tragic masks in general by this name: and various derivations of the word are given. *Bulenger*, in the place before cited, derives it from *μορμολυκειν*, which he explains with *Pollux*, to be *the carrying of the play upon a mormo*; or *inclosure of nets set upon a carriage*. In this carriage, as we learn from *Lucian*, and the *Scholiast* upon *Aristophanes*, the masqueraders went about, jesting upon others, and remarking their defects. *Pinelli*, in the appendix to *Argoli* upon *Panvinius*, *de Lud. Circens. ii.* 2. *v. μορμολυκειον. Graev. thes. ix. p.* 544, thinks that this word is derived from *Mormo*, a woman who was so very ugly and deformed that every body was frightened at the sight of her. A *Commentator*

ther



ther of them being affrighted, is in an attitude no less beautiful and elegant than natural and expressive [5]: in the mean time a third is reprimanding the first, and assisting the second.

The other picture represents two Genii [6] working as car-

upon *Pollux*, x. 167. conjectures, that those masks which represented the figure of a wolf were properly called by this name. This partly agrees with the conjecture of *Eustathius*, *Iliad* xviii. p. 1150, who derives the word from *frighting one as a mormo and wolf doth*. However this may be, it is sufficient to our purpose that the words *Μορμω* and *Μορμολυκεια* were made use of by nurses to frighten children. See *Tzetzes*, *hist.* v. 22. Thus in *Theocritus*, *Idyll.* xv. 40. a mother, as a bug-bear to her son, says, “*μορμω δακνει υπι@.*” *Clemens Alexandrinus*, *Strom.* l. vi. also says: “Many are terrified at the philosophy of the heathens, just as children are at “*μορμολυκια*, or *bug-bears*. “Hence the *μορμολυκειον* is taken in general for any “thing which terrifies children, and particularly for those ugly masks, either tragie “or comic, at the sight of which they are affrighted,” according to the *Scholiast* upon *Aristophanes in Pace*. See the same asserted in the *Etymologicon*, in *Acharn.* & *Equit.* and by *Suidas* in *Μορμολυκεια*. Of the same sort with these were the masks called by the Romans *lamiae*, *maniae*, *manduci*, and the like. Thus the *Scholiast* upon *Persius*, *sat.* vi. v. 56. “*Maniae dicuntur indecori vultus personae quibus “pueri terrentur.*” And in general *Juvenal*, *sat.* iii. 175.

—“*personae pallentis hiatum*

“*In gremio matris fastidit rusticus infans.*”

Because they had usually wide mouths and horrid teeth; they are called by *Lucilius*, *oxyodontes*, and by *Accius*, *distortae oribus*. Figures of them may be seen in *Ficoroni* upon masks. There were also masks made to resemble nature, only with a little of the caricature: such was that of which *Martial*, *lib.* xiv. *epig.* 176. speaks:

“*Sum figuli lusus rufi persona Batavi:*

“*Quae tu derides haec timet ora puer.*”

See *Mareschottus*, in the treatise quoted above, *cap.* i. and *Argoli* upon *Panvinius*, *lib.* ii. *cap.* ii. v. *Manduci*, *Graev.* *thes.* ix. p. 348. That which is here represented, and at sight of which the boy is frightened, may very well be looked upon as of this kind.

[5] Every thing in this boy is deserving of our attention, there being no part of him which is not expressed with grace and propriety.

[6] What was the theology of the heathen concerning the nature of the *genii*, will be seen in a note upon the next plate: we need only observe here, that they imagined all the actions of every person to be regulated by a *genius*, who from the instant of his birth to his death directed him entirely: and agreeable to the quality of the ruling genius (for they supposed their dispositions, powers, and understandings to differ) were the actions, inclinations, and *genius* (as we now commonly express it) of every one. See the excellent treatises of *Plutarch* upon the *Genius* of *Socrates*, of the *Oracles*, and of *Isis* and *Osiris*. These lines of *Menander* are well known:

“*Απαλι δαιμων αιδρι τω γενομενω*

“*Απαλι@ εσι μεγαλυ@ τε @is.*”

penters [7]; we may observe in the shop their tools [8], a

“ Each at his birth his proper daemon hath,
“ Who is his constant guard and guide till death.”

Censorinus de die natali, cap. iii. says: “ Genius est deus, cujus in tutela, ut quisque natus est, vivit; sine quod ut generemur, curat; sine quod una genitur nobiscum; sine etiam quod nos genitos suscipit, ac tuetur; certe a *Genendo* Genius appellatur.” He then goes on to say, that it was the opinion of *Euclides* that every one was accompanied by two *genii*; a good one which induced the human mind to act well, and an evil one which induced it to ill; as *Servius* also remarks upon these words of *Virgil*, “ *quisque suos patimur manes* :” others however will admit of two *genii*, only where the master of a family had a wife. But to come more home to the subject of this picture: *Philostratus*, I. *Imag.* 6. writes thus: “ *Μηλα Ερωτες ιδεσθαι τρυφωσιν, ει δε πληθος αυτων μηθαιμασης. Νυμφων γαρ δε παιδες εσθι γινωσθαι το θνητον αυτων κωσθρωσιν πολλοι, δια πολλα ων ερωσιν ανθρωποι.*” “ See the loves are gathering apples; marvel not if they be many, for they are the sons of the nymphs, and govern all human affairs. They are many, because the pursuits of mankind are various.” With regard to these *Genii* we may observe also, that the societies of arts (of which we shall speak in the following note) had each of them their tutelary deities; who were the protectors of their trades, and are called in inscriptions *Genii*. Thus in *Reinesius*, cl. i. n. 167, we meet with this inscription: “ GENIO. COLLEGI. TIBICINVM. ROMANORVM. Q. S. P. P.” In *Gruter*, p. 175, we read, “ TIBICINES. ROMANI. QVI. SACRIS. PVBLICIS. PRAEST. SVNT. — COLLEGIO. TIBICINVM. ET. FIDICINVM. ROMANORVM. QVI. S. P. P. S. TI. IVLIVS TYRANNVS, &c.” In *Reinesius* again, cl. i. n. 302. “ GENIO. COLLEG. CENT.” (the *centonarii* belonged to the company of carpenters) and n. 160. “ GENIO. COLLEGI. PEREGR.” The learned *Heineccius* is of opinion, *de Coll. Opif.* § vi. tom. ii. ex. ix. that the carpenters worshipped particularly the deity *Sylvanus*; because there is an inscription *Silvano dendrophoro*.

[7] The manual arts were called *ερασειαι*, as *Dr. Hammond* observes upon *Tit.* iii. 8. where *St. Paul* gives them the name of *καλα ερα*, *honourable employments*: he says also, *Thessal.* iii. 12. “ that the busy-bodies should work with quietness, and “ to earn their living.” *Schefferus*, in *Ind. Gr. ad Ael.* v. *Βαναυσο τεχνη*. distinguishes between the mechanic and the more mean or sedentary arts (*Βαναυσοι επιδερμοι*). See also *Kubnius in add.* Among the *Lacedaemonians* there was a law of *Lycurgus*, prohibiting them from applying to servile arts, even to agriculture itself, for which they had slaves, called *belotes*. *Plutarch*, *Inst. Lacon.* Among the other nations of Greece however, their youth were differently educated; for they most commonly learned some manual art, if they were poor; or if they were rich, applied themselves either to agriculture, merchandize, or some other like employment. In Athens very wise laws were instituted upon this head: first, every one was forbidden to be idle, and was obliged to give an account to the *magistrate* of his applying to something. *Laertius in Solon.* But then no one was permitted to exercise two arts at one time; because he who undertakes a great deal, generally executes every thing badly. See *Petit, ad Leg. Attic.* v. 6. Lastly, artists of reputation were maintained at the public charge, and had the principal places assigned them both in the theatres and assemblies of the people. See *Petit*, in the place quoted above. The *Egyptians* seem to have applied with the greatest assiduity to the mechanic arts; it was an established law among them, that the son should follow the employment of his father, or some of his relations: they spent little time in learning, and at-
saw

saw [9], and a work-bench, with a crooked iron [10], or

tended only to those things which might be of use to them in the mechanic arts. See *Diodorus*, i. 80 to 82. *Herodotus* indeed, ii. 42. writes, that next to the priests, the soldiery were in greatest esteem among the Egyptians; and these were forbid to apply themselves to manual arts, which in general were little prized among barbarous nations. Among the Romans, at the commencement of their state, Romulus forbid the citizens to exercise mechanic or manual arts, because they depressed the spirit, and opposed the end which he had purposed, to form a warlike people: he would have none therefore but slaves and foreigners employed in them. *Dionysius Halicarnassensis*, *Ant. Rom. lib.* ii. *Numa* on the other hand, designing to extinguish the military ardour, and to introduce civil discipline among that rude and fierce people, established the arts in Rome, and founded several companies of the most useful and necessary trades, among which that of the *carpenters* was one. *Plutarch in Numa*. These societies underwent a variety of fortune, as well during the reigns of the kings, as under the commonwealth, and the emperours; being sometimes abolished, and afterwards re-established. The history and political reasons for these changes may be seen in *Heineccius*, *Exercit. de Coll. & Corp. Opif.* The first idea however of contempt for the mechanic arts, which Romulus had impressed upon the minds of the Romans, was never entirely erased: they ever retained the name of *servile*; were looked upon as not becoming a gentleman, and were usually exercised by slaves and foreigners, or by the lowest and meanest of the people. *Livy*, viii. 20. “*Opificum vulgus, et fellularios, minime idoneum militiae genus.*” *Cicero, de Offic.* i. 42. “*Opifices omnes in fordida arte versantur; nec enim quidquam ingenuum potest habere officina.*” *Seneca, epist.* lxxxviii. distinguishes from *Pofidonius* four kinds of arts, such as are mean, dedicated to pleasure, puerile, and liberal; and says: “*Vulgares et fordidae opificum, quae manu constant, et ad instruendam vitam occupatae sunt, in quibus nulla decoris, nulla honesti simulatio est.*” There is however no reason why the necessity which there was for these arts should not have gained for the companies of artists many exemptions and privileges, even at Rome. See *Pancirollus de jur. immun.* l. vi. Also *Gothofredus, Cod. Justin.* l. xi. tit. xiv. and *Cod. Theodos.* l. xiv. tit. ii. Out of Rome indeed, in Italy and elsewhere, especially in the Greek cities, many of these companies flourished, and the arts were in the highest esteem. See *Cicero pro Archia*. As to the company of carpenters, it was one of the most considerable both at Rome and elsewhere: it comprehended the *fabri tignarii, centonarii, dendrophori, dolobrarum, scalarum*, who are all mentioned in the marbles preserved in *Gruter, Reinesius*, and other collectors. They also record the set times of holding their assemblies, for making bye laws concerning their trades and the affairs of their company. *Pancirollus in Append. ad Not. Imp. Occid.*

[8] *Pollux*, x. 146. reckons up many of the tools which were used by the carpenters: in several marbles of *Gruter*, and in two of *Montfaucon*, tom. iii. p. ii. pl. 179. almost all of them may be seen engraved.

[9] *Pliny*, vii. 56. attributes to *Daedalus* not only the invention of this instrument, but of the whole art of the carpenter. *Hyginus*, however, *fab.* xxxix. affirms, that *Perdix*, the nephew of *Daedalus*, was the inventor of the saw, and took the hint from a fish's back-bone.

[10] Besides the work-bench, the carpenters among the ancients had their *cantarii*, horses, or trestles, upon which they placed the boards which they wanted to hold-

hold-fast to keep the boards steady in working them. Under the work-bench is a hammer [11], and a box, perhaps to put their tools in, as is the custom still with our carpenters. A bracket is fixed against the wall, with a vessel upon it, perhaps containing oil for the tools [12].

faw. In the *Glossaries* we read, *cantherus*, καβαλλης μηχανη. See *Vossius, Etym. in Cantherius*. On a marble in *Gruter* there is an instrument like the iron which is painted in this piece.

[11] The hammer belonged to the smiths, and all the workers in metals, as well as to the carpenters: we often see Vulcan with this instrument in his hand. In an inscription we read *Malleatores monetae*. See *Vossius in Malleus*.

[12] See *Pliny* xvi. 40 and 43.



P L A T E XXXV. [1]

THE picture [2] which is here engraved in the first number of this plate is particularly valuable, because it offers to our view several things of which very obscure mention is made, or none at all, among ancient authors; namely, of implements of husbandry [3]. The rustic *press* [4] which is here represented, deserves to be remarked with particular at-

[1] Catalogue, n. 468. 4 and 2.

[2] This picture was found on the 13th, and the next on the 17th of August, 1748, in digging at Resina.

[3] It is well known in what esteem agriculture was held by the ancients. Not to mention the Jews and the heroes, kings themselves in general throughout the east applied themselves to rural works: nay, we learn from *Herodotus* and *Aelian*, that he who understood best how to cultivate the lands, was preferred before others to the dignity of king. *Romulus* himself, though he forbid his citizens the exercise of every mechanic art, nevertheless allowed them the use of agriculture. *Dionys. Halicarn. Ant. Rom. lib. ii.* *Cato* gives the reason of it: "Ex agricolis et viri fortissimi, et milites strenuissimi gignuntur:" and instances of those who went from the plough to the dictatorship, and from the command of armies returned to cultivate their farms, are sufficiently known. *Varro, Columella*, and *Pliny* have given catalogues of all the writers, Roman, Greek, &c. who have treated of rural affairs: among whom, besides the two famous poets *Virgil* and *Hesiod*, it is a pleasure to observe two illustrious commanders, *Xenophon* and *Mago*; and several kings also, as *Geron*, *Ptolemy Philometor*, *Attalus* and *Archelaus*. The company of *Capulatores* was famous at Rome, and in the Provinces. They who had charge of the oil-presses are supposed to have been called by this name in *Cato*, *Columella*, and *Pliny*. *Heineccius, Exercit. lib. ix. § xxiii.* explains them to be: "Qui torcularibus, vino oleoque exprimendo praeerant:" and makes mention of some marbles in *Gruter* and *Reinesius*, where they are named. Other inscriptions mention the company of *Vinariii*, or *Vintners*; as the same *Heineccius*, § xii. and xx. observes. *Lampridius de Alex. Sev. cap. xxxiii.* writes of this emperor: that he established the company of vintners. But concerning the passage in *Lampridius*, we shall speak in note [20].

tention: two large timbers fixed upright in the ground [5], and fastened together at the top by a cross beam equally large and rude [6], some other cross parallel timbers [7], and several

[4] The press was called *torcular* and *torcularium*, a *torquendo*; and not only the instrument itself, but the place also where the vintage was held had this name. *Popma de Instrumento Fundi*, cap. xi. By the Greeks it was called ληροῦς; whence the name of Bacchus ληροῦς, of a bacchant ληρίς, and of the feast of Bacchus ληροαία: the dance also on that occasion, in which the vintage used to be represented, was called therefore ἐπιληροῦς. See *Joannis Meursii Orchestra* in this word. *Gronovii Thes. Graec.* viii. 1253. The use of the press was the same as it is now, to squeeze grapes and olives; and, as far as comes to our knowledge, the writers *de Re Rustica* now extant, make mention of no more than two sorts of presses, one which was worked by a screw, and the other by weights. *Vitruvius*, vi. 9. does not seem to admit of any others: “ipsum autem torcular, si non cochleis torquetur: sed vestibus, et prelo premitur:” and then he goes on to assign the measures proper for these two sorts of presses, without hinting at any other. There is a passage in *Pliny*, xviii. 31. very much to the purpose, where, speaking of the laws relating to the vintage, he gives an account of the different sorts of presses, and the time of their invention: “antiqui funibus, vittisque loreis prela detrahebant et vestibus.” Of these *Cato* speaks in *chap.* xviii. “Intra Cannos inventa Graecanica, mali rugis per cochleas bullantibus, palis affixa arbori stella, a palis arcas lapidum attollente secum arbore, quod maxime probatur.” Of these *Vitruvius* and *Columella* must be understood to speak: “Intra xxii. hos annos inventum parvis prelis, et minori torculari, aedificio brevioris, et malo in medio decreto, tympana imposita vinaceis, superne toto pondere urgere, et super prela construere congeriem.” All these, however, may be reduced to the two before mentioned. Indeed, to this day, the board which presses the grapes or olives, is either moved by a screw, or by long planks with weights hung at the ends of them. *Cato de Re Rust.* cap. xviii. describes the manner in which the ancient press was constructed: but his description is so obscure, that, as *Turnebus* observes, a learned and ingenious architect is wanting in order to understand it: and *Popma*, after having attempted to explain it, desisted, from a consciousness of not being able to illustrate it by words. It is certain, however, as *Popma* also remarks, that the press described by *Cato* is different from *Vitruvius's*, as well as from that which is now in use: nor does it in any respect resemble that which is here painted; this of ours being extremely simple, and his compound and intricate enough.

[5] *Cato*, in the place quoted above, says: “There sink an hole in two stones, serving for feet or bases; in these holes place a couple of upright posts:” *Popma* explains *pedicinus* to be a slender worked foot or base, into which the post was inserted. We may observe that *Cato* directs the beams and posts to be of oak or fir: “arbores stipitesque robustas facito, aut pineas.”

[6] Thus *Cato*: “Over the posts place a flat timber, two feet wide, one foot thick, and thirty-seven feet long; or if you have not one piece big enough, put in two.” Probably he means this cross timber, which is necessary in all presses.

[7] In screw presses there is usually only one *prelum*, or transverse board, which comes down upon the grapes to press them: in those which are worked by weights, though there be in them likewise only one board to squeeze the grapes, yet other

wooden

wooden wedges [8], form the whole machine. The hammers [9] which the two Genii have in their hands, and with which they are striking the wedges on the opposite sides, let us into the business they are about, and the use of the cross timbers and wedges [10]. In the wooden vat [11] the grape [12] may be distinguished; and by the red liquor which runs through

transverse boards are also necessary, which, by being pressed one upon the other, make the whole weight ultimately act upon that plank which lies over the grapes. This was called in Latin *prelum*, quasi *premulum*. See *Voss. Etym.* upon that word. The Greeks called it *τοπειον*, or *τοπιον*, and *ορϙη*. See *Harpocration. Cato, cap. xviii.* says: "Inter arbores, medium quod erit, id ad medium collibrato, ubi porculum figere oportebit, uti in medio prelum recte situm fiet. Lingulum cum facies, de medio prelo collibrato, ut inter arbores bene conveniat, digitum pollicem laxamenti facito." *Popma* explains the *lingula* to be "novissima pars preli, quae inter duas arbores rectas inferitur in modum linguae." In the press which is here painted, upon supposition that all the cross timbers served for *prela*, they ought also to be called by that name, according to the explanation which we shall give presently.

[8] *Cato* also mentions *cuneos*, but his seem to have been designed for a use different from that in which these are employed. In the neighbourhood of *Portici* a press resembling that which is here painted, is used at this day; only instead of wedges they use *wheels* to press the cross timbers together.

[9] From the form of these hammers some have conjectured, that they rather served here to cut off the husks of the grapes, as is the custom among the vignerons still: thus *Varro de Re Rust.* i. 54. "Cum desit sub prelo fluere, quidam circumcidunt extrema et rursus premunt; et rursus cum expressum circumcisitum appellant; ac seorsum quod expressum est servant, quod respicit ferrum." But the attitudes of the genii show that this is not the case.

[10] The mechanism of this press may be thus conceived: let us suppose the cross timbers to be loose at the two ends, which are fitted into grooves made all along the inside of the two upright posts, so that the tongues or ends of the cross timbers may freely rise and fall perpendicularly. The wedges placed in opposite directions between the cross timbers being knocked in by the hammers of the genii, by coming closer together, press upon the cross timbers in such a manner that their whole force is ultimately employed upon the last, which lies over the grapes, crushes them, and presses out the juice.

[11] The bed, or that part of the press into which the grapes were put, was anciently called *forum*. Thus *Popma*: "Forum est pars torcularis in quam uva defertur, ut prelo subjiciatur." *Varro, de Re Rust.* i. 54. calls it *forum vinarium*. See *Index Script. Rei Rust.* by *Gesner*, under the word *Forum*.

[12] *Varro*, i. 54. says: "Quae calcatae uvae erunt, earum scopi cum folliculis subjiciendi sub prelum, ut si quid reliqui habeant musti, exprimatur in eundem lacum." *Columella, de Re Rust.* xii. 29. says: "Ante quam prelo vinacea subjiciantur." Concerning the word *Vinacca*, see *Gesner* in the *Index* quoted above.

the trough [13] into the vessel [14] underneath, we know the must [15]. The vessel which is apart from the press upon a lighted furnace, with a Genius who is stirring the liquor in it with a wooden ladle [16], expresses the custom of boiling the must [17].

[13] In the presses which are now in use, the *forum* (which modern vignerons call the bed), the trough, and the vessel or vat into which the liquor runs, are all of them the same as in this.

[14] We have already seen, in note [12], that *Varro* calls this *lacus*. Thus also *Columella*, xii. 18. "Tum lacus vinarii, et torcularii, et fora." *Ursinus* reads *torcularia*: *Gesner* remarks, "potuerunt tamen esse etiam lacus torcularii a vinariis diversi." It is mentioned also by *Ulpian*, l. xxvii. § xxxv. ad *L. Aquil.* where *Budaeus* thinks we ought to read *laccum*. See *Cujacius*, x. *obs.* ix.

[15] *Mustum* in Latin signifies properly any thing new. Thus *Nonius*: "Mustum non solum vinum, verum novellum quicquid est, recte dicitur." Whence *Naevius* says: "Utrum est melius virginemne, an viduam uxorem ducere? Virginem, si *musta* est." Thus *Cato*, *cap.* cxx. "Mustum si voles totum annum habere, in amphoram mustum indito, et corticem oppicato, dimittito in piscinam, post xxx diem eximito. Totum annum mustum erit." See *Columella*, xii. 29. who calls that which had been pressed one day by the same name. The ancients seem to have distinguished three sorts of must. I. *Protopum*: thus *Pliny*, xiv. 9. "Protopum appellatur a quibusdam mustum sponte defluens, antequam calcantur uvae:" thus also *Hesychius* and *Pollux*. II. *Lixivum*: thus *Columella*, xii. 27. "Lixivum, h. e. antequam prelo pressum sit, quod in lacum musti fluxerit, tollito." *Gesner* will have this to be the same with the *πρωτοπουν*; but if the grapes were trod before they were pressed by the *prelum*, it should seem that they were different. III. *Tortivum*: which is, "quod post primam pressuram vinaceorum circumciso pede ex-primitur." *Columella*, xii. 36.

[16] The stick with which the genius is mixing or stirring the must in the kettle, was called *rutabulum*. Thus *Columella*, xii. 20 and 23. "Rutabulo ligneo agitare, permiscere;" when he is speaking of boiling the must: and in *chap.* xli. upon the same subject: "sit puer, qui spatha lignea, vel arundine permisceat."

[17] The Greeks used to boil their wines: whence in *Athenaeus*, i. p. 31. the poet *Alcman* calls the wine of the five hills near Sparta *απυρον*, that is, as *Athenaeus* explains it, "εχ εψημενον εχρωηο γαρ εφθοις ονοις:" not boiled; for they generally used boiled wines. The Romans, in order to make wines resembling the Greeks, particularly the Coan, boiled the must, or mixed it with sea-water. See *Cato*, c. xxiv. and cv. *Pliny*, xiv. 8. and *Palladius*, xi. 14. *Pollux*, vi. 17. among other sweet wines, reckons one which was called *εψημα*, which is a wine boiled to sweetness, "οπερ εστιν οινος εψημενος εις γλυκυτητα:" though afterwards he confounds the *εψημα*, or boiled wine, with the *οινομελι*, or *mulsum*, which is wine adulterated with honey. He mentions also the *Σιρακιον* (called by *Hesychius*, and also by *Galen*, Μεθ. Θεραπευτ. lib. ii. by the same name), which he describes to be *must boiled to sweetness*. *Pliny*, xiv. 9. joins the *εψημα* and *σιρακιον* of the Greeks with the *sapa* of the Romans: "Siracum, quod alii *hepsēma*, nostri *sapam* appellant, ingenii non naturae opus est,

No less beautiful or interesting is the other picture, which presents to us the shop of a *shoemaker*: two *Genii* are sitting upon stools [18], by a table, at work [19] [20]; a small round instrument [21] lies upon the table; there is a shelf

“ musto usque ad *tertiam* partem mensurae decocto. Quod ubi factum ad *dimidiam* est, *defrutum* vocamus.” If then the must was boiled to one half, it became *defrutum*; if two thirds of it were boiled away, *sapa*; if one third only, it was called *caroenum*. “ *Caroenum cum tertia perdita, duae partes remanserint,*” says *Palladius*, xi. 18. See *Gesner* in the index before quoted in *Carenum*. The manner of boiling the must in order to make these wines is described by *Columella*, xii. 19, &c. where what he says at the beginning is worth our attention, on account of this picture: “ *Mustum quod defluxit, antequam prelo pes eximatur, fatis de lacu in vasa defrutaria deferemus, lenique primum igne, et tenuibus admodum lignis quae crema rustici adpellant, fornacem incendemus.*” They used, in order to give their wines sweetness and fragrantcy, to put in apples and spices; and to make them keep, they mixed tar, turpentine, chalk, ashes, and the like. *Columella*, *Pliny*, and *Palladius*, in the places quoted above. As to what relates to the wines in the neighbourhood of Vesuvius, see *Strabo*, v. p. 243 and 247, and *Pliny* xiv. 1. and 6, where, concerning the wines of Pompeii, he has these words: “ *Pompeianis summum x. annorum incrementum est, nihil senecta conferente. Dolore etiam capitum in sextam horam diei sequentis infesta deprehenduntur.*” The praises which *Martial*, iv. ep. xliii. gives to the wines, and the fruitfulness of Mount Vesuvius and its neighbourhood, are well known.

[18] These stools, called in Latin *sellulae*, are still used by the shoemakers. Perhaps it was from hence that these employments were called *sellulariae*, *σπιδοπποι*.

[19] The employments of the two *genii* have beauty and propriety. The first seems endeavouring with his right hand to stretch, probably upon a last, the upper leather of a shoe, which he holds tight with his left. *Martial*, ix. 75. thus expresses the manner of doing this, which was in most general use among the shoemakers:

“ *Dentibus antiquas solitus producere pelles.*”

Pliny, xxxv. 10. speaks of *Pireicus*, who “ *tonstrinas, sutrinisque pinxit.*”

[20] Among the companies established at Rome by *Numa*, *Plutarch* reckons that of the *shoemakers*. But this shared the same fate with the rest: and therefore under *Alexander Severus* we find it re-established, together with the other companies, according to *Lampridius*; who says, in *cap.* xxxiii. of the book quoted in note [3], “ *Eum corpora constituisse omnium vinariorum, lupinariorum (Cassaubon reads popinariorum), caligariorum et omnino omnium artium, hisque ex se defensores dedisse.*” The *shoemakers* dwelt in the fourth ward at Rome, where was the *vicus sandaliarius*, of which mention is made in inscriptions in *Pancirollus* and *Gudius*. See likewise *Aulus Gellius*, xviii. 4. “ *In sandaliario fortè apud librarios fuimus;*” and *Seneca*, *epist.* cxiii. The invention of this art is attributed by *Pliny*, vii. 56. to one *Boethius*. The use of shoes however is very ancient; *Moses* and *Homer* make mention of them: and *Balduinus*, *de Calc.* cap. i. supposes that, if not regular shoes, yet some defence at least against thorns, was used by Adam himself.

[21] It resembles that which is now used to fit the shoe to the foot. *Pollux*, vii. fixed

[22] fixed against the wall with shoes upon it [23]; on the other side is a press, containing several things appertaining to the trade, among which are some wooden lasts [24], and vessels perhaps to contain different colours [25], with which shoes used anciently to be stained.

cap. xxi. names several of the shoemakers tools: “σμίλη, περιτομεις, οπητεια, και ο-
“ποδες:” which are still in use among us.

[22] The shoemakers use exactly such an one now, to set their shoes upon when they are finished: and accordingly upon this there are two pair laid up and finished.

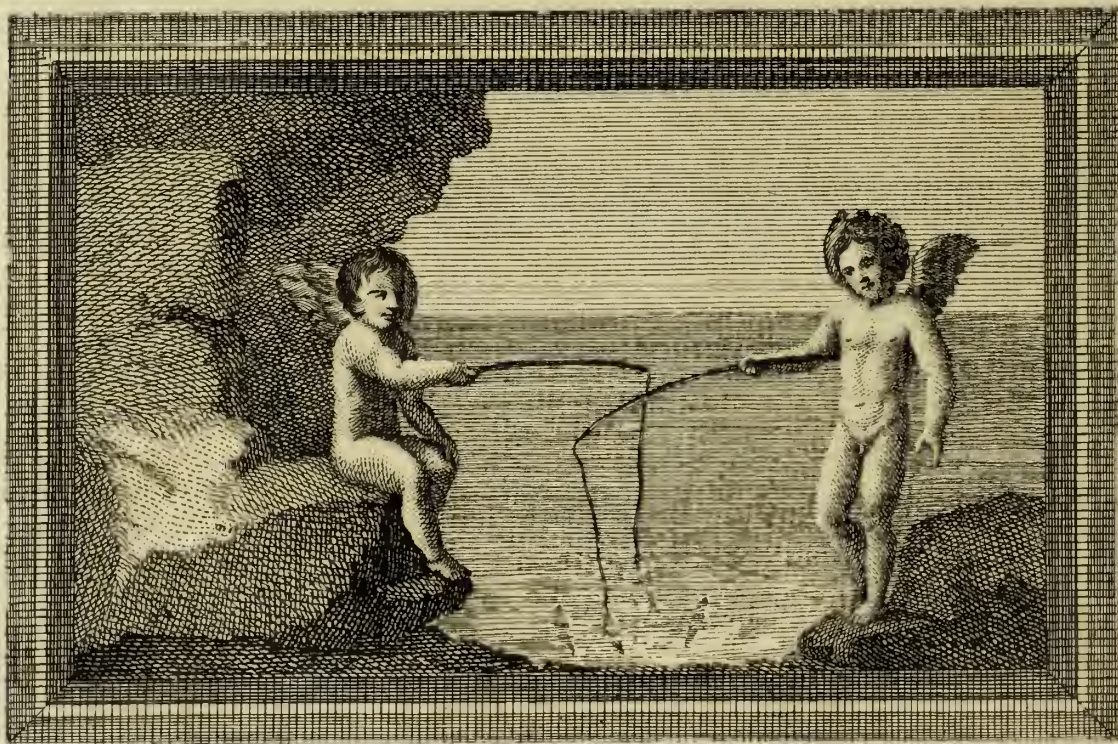
[23] Different sorts of shoes were made use of among the ancients; some for men, some for women, and some which were common to both. *Horace*, speaking of the senatorial *calcei*, i. *sat.* vi. says:

“Ut quisque infanus nigris medium impediit crus,
“Pellibus.”

Tertullian, de *Pallio*, cap. iv. says the same of *calcei* in general. The *perones*, which belonged to the clowns, and were usually worn by the Romans in the country, and even in the city by the plebeians, reached also to the mid-leg. *Apollinaris Sidonius*, lib. iv. ep. xx. The Greeks used the *fccasii*, whose form has however been much controverted. The *cotburnus* was worn not only by tragic actors, but also off the stage: *Virgil*, *Aen.* i. 341. attributes the *cotburnus* to hunters. *Baldwinus*, de *Calc.* c. xv. will have it, that it was the very same with the hunting boot, and that it came up high like our half-boots. The shoes which are here figured may be referred to all these sorts; and to others also among the many which are reckoned up by *Pollux*, vii. c. xxii.

[24] *Pollux*, vii. cap. xxi. says, that the ancients called the lasts *καλοποδες*, and that they retained the name in his time. *Galen* also, lib. ix. Θεροπ. calls them by the same name; whence the interpreter of *Horace*, ii. *sat.* iii. 106. calls them *calopodia*. *Horace* himself, however, in this passage calls them *formas*, and so does *Ulpian*, l. v. § ii. ad *Leg. Aquil.*

[25] The *atramentum futorium* mentioned by *Pliny*, is that which was used for staining the shoes black: and thus of other colours, with which they were accustomed to die them. See *Chrysofomi Homil.* xxvii.



P L A T E XXXVI. [1]

IT does not seem an easy matter to determine what trade the three Genii, represented in the first number of this plate [2], are applying themselves to. The machine, about which they are employed, seems at first sight to be a *loom* [3]; and it may perhaps be thought that the painter intended to represent a *weaver's loom* [4]. But, besides that there are not here

[1] Catalogue, n. 470. 4. and 2.

[2] The first of these was found the 13th of August, and the other the 24th, in the year 1748, in digging at Resina.

[3] In *Montfaucon*, tom. iii. p. 358. there are two looms copied from two miniatures; one in the celebrated *Vatican Manuscript of Virgil*, and the other in a commentary upon *Job*, which is thought to be of the tenth century; but they are both very different from this.

[4] This conjecture seems to receive some support from the observation, that the post upon which the third Genius has his hand does not rest upon the feet of the oblong board, as the others do, but comes quite down to the ground, and the *stool*, which is under the loom, is joined to it at one end; whence the Genius, by drawing this long post towards him, seems to communicate also a motion to the stool. Upon supposition therefore that these Genii are weavers, we may say, either that the manner of making those nappy cloths, mentioned by *Pliny*, viii. 48. is intended to be *represented*, or else the method of weaving nets. And we may observe what is said also by *Pliny*, xix. 1. where, speaking of the different sorts of thread, he says: “Est sua gloria et cumano (*lino*) in Campania ad piscium et alitum capturam. Eadem et plagis materia—Sed Cumanæ plagæ concidunt apros, et hæc, cassesve ferri aciem vincunt. Vidimusque jam tantæ tenuitatis, ut anulum hominis cum epidromis transirent; uno portante multitudinem, qua saltus cingentur. Nec id maxime mirum, sed singula earum stamina centeno quinquageno filo constare.” As to what regards the manner of weaving in use among the ancients, see *Ferrarius*, *Anal. de Re Vestiæ. cap. xiii.* *Braunius*, *de vest. Sacerd. Hebr.* and others.

any of the instruments which are necessary to this art [5], one of the winged boys is rather in a posture of *spinning* [6] the thread which is hung upon one of the *little books* that are driven into the upper cross pieces of the frame. We cannot very well say in what it is that the other boy, who has also a thread, like the first, in his hand, is employed: indeed the picture has been much damaged, and is in bad preservation. In the *basket*, which is on one side, were perhaps represented bottoms of those materials which they are at work upon [7].

[5] The implements of the weavers are described by *Pollux*, vii. 36. See *Seneca*, *ep.* xc. *Pliny*, vii. 56. attributes the invention of weaving to the Egyptians. The honour of it is usually given to Minerva, to whom indeed all the other arts were likewise attributed. Hence she was called by the Athenians *εργωνης*. *Pausanias*, i. 24. and elsewhere. Amongst the employments of the heroines those of the loom are spoken of with the highest praise. *Eustathius*, *Iliad*. i. 31. pag. 30. See *Potter*, iv. 13. *Herodotus*, ii. 35. among other strange customs of the Egyptians, mentions this: “αι μεν γυναικες αγοραζουσι και καταλευουσι οι δε ανδρες κατ οικους ειοντες, υφαινουσι:” *the women go to market and buy and sell; but the men stay at home and weave.*

[6] It is conjectured that spinning or interweaving gold threads with wool may be here represented. And it is observed that *Pliny*, xxxiii. 3. says, besides the late invention of weaving cloth of pure gold, they had also the ancient one of interweaving, or rather twisting it in with the hand; and that this is confirmed by *Apollinaris Sidonius*, *Carm.* xxii. v. 199.

———“Vel stamine fulvo,

“Praegnantis fusi mollitum neffe metallum.”

The conjecture is strengthened by the thread seeming divided, and pulled out into several ends; of which one may be supposed to be of gold, and the rest of wool, which they are interweaving one with another, by hand. It is supposed that the use of the table is to catch the fragments of gold thread, that they may not fall to the ground. This conjecture is ingenious, but liable to many objections.

[7] *Catullus*, in *Nupt. Pel. et Thet.* describes one of the Fates spinning, with great elegance:

“Laeva colum molli lana retinebat amictam;
 “Dextera tum leviter deducens fila supinis
 “Formabat digitis: tum prono in pollice torquens
 “Libratum tereti versabat turbine fufum:
 “Atque ita decerpens aequabat semper opus dens,
 “Laneaque aridulis haerebant morfa labellis,
 “Quae prius in lini fuerant extantia filo.
 “Ante pedes autem candentis mollia lanae
 “Vellera *virgati* custodibant *calathifci*.”

The

The subject of the other picture is as evident as the piece is beautiful: two winged boys are there represented fishing [8], with a rod [9] and hook [10]; and we may observe fish already caught, and others appearing underneath the water [11].

The invention of spinning wool was also particularly given to *Minerva* by the poets. *Pliny*, in *book vii. chap. lvi.* quoted above, affirms, that *Closter*, the son of *Arachne*, was the inventor of the spindle; and that *Arachne* herself was the first who spun flax. In *Homer* we find that the heroines held an excellence in spinning in great honour: and *Theocritus*, *Idyll. xviii. v. 32*, &c. in order to bestow great commendation upon Helen, says that she spun better than any of her companions. In what esteem spinning was among the Roman ladies, may be seen in *Varro*, *Pliny*, *Suetonius*, and *Plutarch*. See *Tiraquellus de LL. Conn. l. x. n. 38*.

[8] *Plutarch*, in his treatise *de Solert. Anim.* gives the arguments for and against fishing, as to the question whether it is a commendable amusement or not; and remarks, that *Plato*, in his *Seventh Book of Laws*, at the same time that he commends hunting, and exhorts young men to the pursuit of it, forbids them fishing. Neither do we read in *Homer* of this diversion being used, as *Athenaeus*, *i. p. 13*. observes. See *Feithius, Antiq. Homer. iii. cap. i. and iv. cap. ii.* *Plato*, *iii. de Rep.* *Plutarch, symp. viii. 8.* and *Athenaeus*, *i. p. 25.* remark, that the heroes did not eat fish. Among other reasons this is one, that it is too slight a food, and fit only for delicate constitutions. There are some elegant verses of *Diphilus*, *Xenarchus*, *Philothebaeus*, and other poets, preserved in *Athenaeus*, *vi. p. 225*, wherein they satirize fishermen, who sell their fish at an enormous price, and usually stinking.

[9] The implements for fishing are reckoned up by *Pollux*, *x. 132 and 133*; among them are the rod and hook. *Plutarch, de Solert. Anim.* describes the fishing-rod, as also the hook and snare. In *Montfaucon, tom. iii. p. 332. t. 185.* several pieces of antiquity are got together representing this kind of fishing. Both this and other sorts of fishing are exhibited in some of the pictures from *Herculaneum*.

[10] The methods of fishing were various, as we may gather from *Pollux*, in the place quoted above, from *Philostratus, Icon. i. 13.* from *Aelian, Hist. Anim. xii. 43.* and others. *Ovid* also says:

“ Hi jaculo pisces, illi capiuntur ab hamis,

“ Hos cava contexto retia fune trahunt.”

[11] *Philostratus*, in the before-cited *Imag. xiii.* describes, in a lively manner, the colours of the fish at different distances beneath the surface of the sea.

P L A T E XXXVII. [1]

IN the picture [2] which is engraved in the first part of this plate, and which represents a hunting [3], every thing is beautiful, natural, and expressive. Nothing can be more lively and graceful than the attitude of the Genius: the disposition

[1] Catalogue, n. 464. 1 and 2.

[2] These pictures were both found in the souterrains of Refina, August the 6th, 1748.

[3] Men, in order to defend themselves and their properties from the fury and treachery of wild beasts, were obliged very early, either to resist and kill them by open force, or to take them in snares. This gave rise both to hunting and war. See *Lucretius*, v. 964, &c. and *Aristotle*, *Polit.* i. 8. Hence the heroes gained so much glory, and were esteemed the benefactors of mankind, because they destroyed those wild beasts which ravaged their country. See *Pausanias*, i. 27. *Strabo* also, xv. p. 704. observes, that among the Indians, hunters were supported at the king's charge, because they saved their crops from the beasts and birds. That which necessity first introduced from its utility and the pleasure which it gave, soon became an art. *Virgil's Georgics*, i. 139, 140. The invention of hunting was attributed both to Diana and Apollo. See *Xenophon's* treatise upon this subject: though the honour of it was more usually given to Diana alone. Thus, to omit the mention of any other passages, *Gratius Faliscus*, in his poem upon hunting, says:

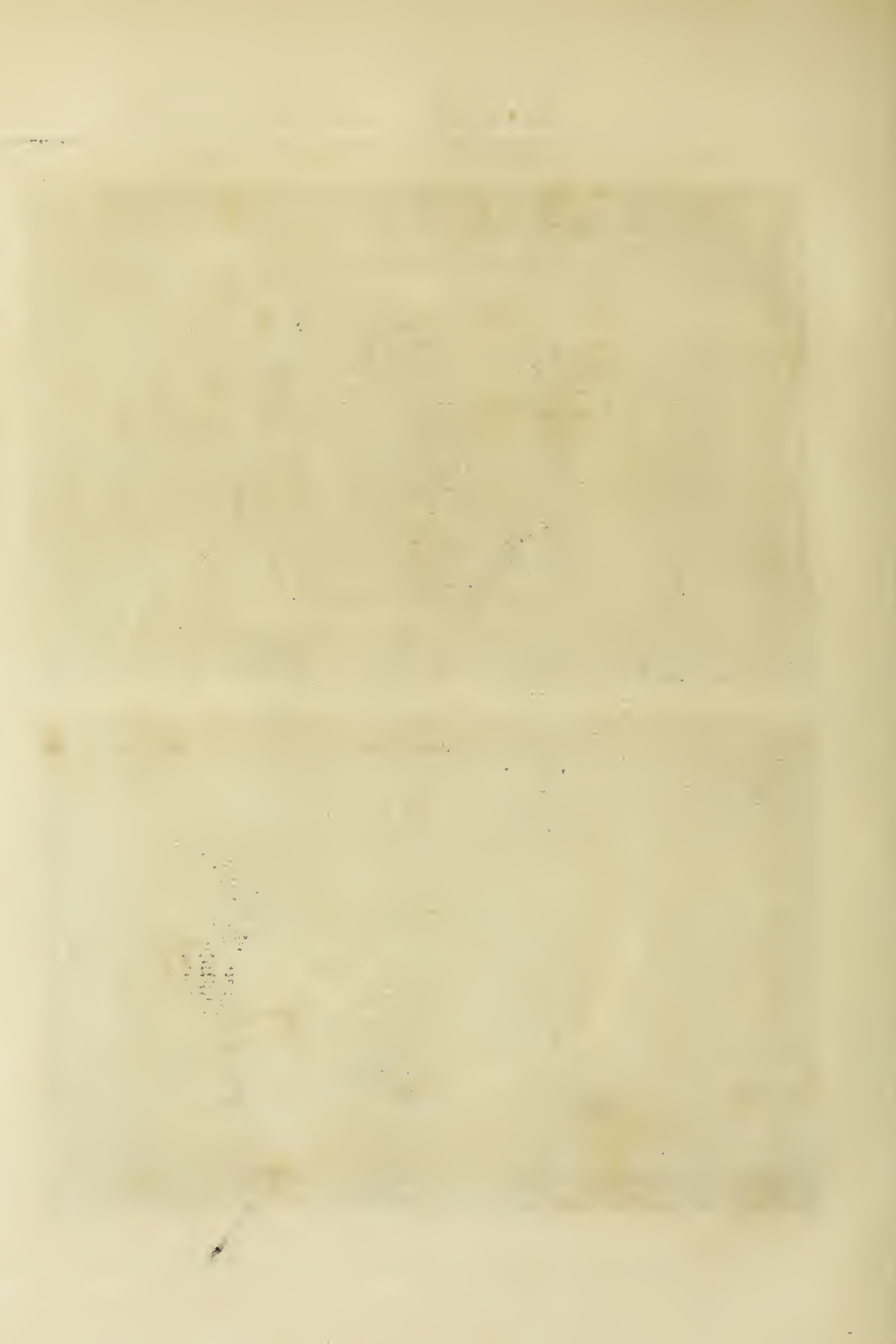
“ Tu trepidam bello vitam, Diana, ferino.

“ Qua primam quaerebat opem, dignata repertis

“ Protegere auxiliis, orbemque hac solvere noxa.”

Chiron learned the art from Diana and Apollo, and taught it to others. *Xenophon* as above. See also *Oppian's Cyn.* ii. v. 10 to 29, who marks out the invention of the different sorts of hunting. Perhaps no nation ever existed that did not hold this art in the highest esteem. See *Pliny's Epistles*, i. 6. and *Lord Orrery's Observations*. Not to mention obscure and barbarous people, *Strabo*, xv. p. 734. speaking of the education in use among the Persians, says: that from five to twenty-four years of age, they were obliged every day to exercise themselves in hunting, without being allowed to partake of the game. And *Xenophon*, *Cyrop.* i. writes, that the king of Persia was expected to be a complete master of the art: that as he was their general in war, so he should also be their leader in hunting; and that he ought to take





of the wings, and the fluttering of the drapery (which, passing round his neck, envelops one arm), correspond with the action he is about, which is that of throwing one dart [4] with his right hand, whilst he holds two others with his left. The

great care that no one absented himself. *Tacitus*, *Ann.* ii. makes a reflection, that *Vonones*, king of the Parthians, was hated by his subjects, because, contrary to the custom of their ancestors, he seldom went out a hunting. Among the Greeks, in the time of *Homer*, hunting formed a considerable part of the education of their youth, as *Athenaeus*, i. p. 24. observes. *Plutarch* also, in his treatise upon education, reckons hunting among the exercises proper for young men. *Virgil* observes, concerning the *Aborigines* of *Italy*, *Aen.* ix. 605.

“ Venatu invigilant pueri, sylvasque fatigant.”

Among the rest of the deities also which are invoked by *Gratius* as presiding over hunting, is “ *Latii cultor qui Faunus amoeni.*” With regard to the Romans, the example of *Scipio* alone might suffice, of whom *Polybius* relates, that he employed all the time which he could spare from war in hunting; if *Horace*, *epist.* i. 18. had not called hunting

“ Romanis solenne viris opus; utile famae,

“ Vitaeque, et membris:”

thus making, in few words, the just eulogy of this truly noble exercise; which, with good reason, is called by *Pollux*, v. in *Praef.* the exercise of heroes and of kings: and to which, as *Euripides*, *Supplic.* v. 885, &c. justly observes, that body ought to be inured which would be of any service to the commonwealth. For, as *Xenophon* remarks, in his treatise upon hunting, p. 995. they who take this exercise, not only acquire good health, a clearer sight, better hearing, and grow old more slowly; but also are instructed by it, and accustomed to military discipline. *Plato*, *Polybius*, *Cicero*, *Plutarch*, and all the celebrated writers of antiquity, speak of it in the same terms. But excellent above all are the expressions of *Pliny* to *Trajan*, *Paneg.* lxxxii.: “ After you have dispatched a variety of business, you look upon a change of fatigue as a refreshment. For what are your diversions but searching the forests, rousing the wild beasts from their coverts, climbing over the tops of the lofty mountains, walking over the roughest rocks without guide or assistance? Such were once the exercises and diversions of youth; by these arts were men brought up to be commanders of armies; by contending with wild beasts in hunting, with the strong ones by courage, with the crafty ones by cunning, &c.” It is well known how much the taste for hunting in Rome was united with the public spectacles. See *Bulenger de Venatione Circi*. Among *Bellori's* pictures there are hunting pieces of bears, lions, and tigers, of which we shall speak presently.

[4] *Pollux*, *Oppian*, and others, mention the various instruments of hunting; but especially *Gratius*, whom we have quoted before; and of whom *Ovid*, says:

“ Aptaque venanti *Gratius* arma dabit.”

He speaks of the *dart* thus:

“ Quocirca et jaculis habilem perpendimus usum:

“ Neu leve vulnus eat, neu sit brevis impetus illi.”

form also and motions both of the stags [5] in flight, and the dogs [6] in pursuit, are expressed with spirit and propriety.

[5] Stags were particularly sacred to Diana. *Callimachus*, in his hymn to that goddess, v. 99 to 106. attributes to her a car drawn by four hinds with gilded horns. See *Spanheim*, *Faber*, and the other commentators upon v. 102; who observe that *Pindar*, *Anacreon*, and the rest of the poets, speak of the hind as having horns, contrary to the judgement of *Aristotle*, and other writers of natural history, who assert that the stag only has horns. *Spanheim* also, upon v. 106, remarks, that upon medals we frequently meet with Diana either in a car drawn by stags, or sitting upon one of these animals. And it should seem that this goddess was particularly fond of hunting stags, hares, deer, and other timid animals; from whence she had the name of *ελαφισολα*, though *Homer*, Z. 104. adds wild bears; and *Ovid*, *Fast.* ii. 163. says in general:

“Mille feras Phoebe sylvis venata redibat:”

and in the *Anthologia*, iv. cap. xii. it is said of Diana:

“Πασα χθων ελιον ταδε κυνηγεσιον.”

————— *The whole world's a field*

Too small for her to sport in.—————

See *Spanheim*, upon the *Hymn of Callimachus*, quoted above, v. 2, 12, and 151. However this may be, it is certain, that other deities besides her, were addicted to hunting. Not to mention *Faunus*, *Bacchus*, and *Sylvanus*, who are invoked by *Gratius*; and *Apollo* who is invoked by *Hercules in Aeschylus*, when he is about to shoot at a bird: *Aristaeus* also is invoked by those who make pits or lay snares for bears and wolves, because he first invented this sort of hunting, as *Plutarch*, *επ* *Ερωτικω*, informs us. In short, many and various were the sorts of hunting in use among the ancients, according to the sort of animal which they pursued, and the manner in which they took them. See *Xenophon*, *Oppian*, *Nemesianus*, &c. upon this subject. The hunting of lions, tigers, and other ferocious animals was very dangerous, and therefore not proper for women, unless it were *Cyrene*, *Atalanta*, or such heroines, who were superior to the rest of their sex. The other kind of hunting, which is properly the *venatio* of the Romans, and the *κυνηγετικη* of the Greeks, and which consisted in the pursuit of stags and such timorous animals, and where pleasure, exercise, and dexterity only were consulted, was more fit for the nymphs who are the attendants of Diana. Taking of birds is put by *Plato*, *leg.* vii. in the second place; and as *Athenaeus*, i. p. 25. observes, was also practised by the heroes.

[6] *Seneca*, *epist.* x. 77. thus distinguishes three properties of hunting dogs: “In cane sagacitas prima est, si investigare debet feras; cursus, si consequi; audacia, si mordere, et invadere.” *A good nose for trailing, a good foot for pursuing, and courage in attacking.* *Gratius*, v. 154, says:

“Mille canum patriae, ductique ab origine mores

“Cuique sua.”

Besides the ancients before mentioned, there is an excellent poem by *Fracastorius de cura Canum*; and a treatise by *Caius, de Canibus Britannicis*. See also *Ulysius's Preface to Gratius*. The description of a perfect hound by *Nemesianus*, v. 108, &c. is very good, and suits the picture before us:

With

With no less taste, though in a manner somewhat fantastic, two Genii [7] are represented in the second picture upon cars, drawn by dolphins [8]. It is pleasant to observe these dolphins yoked together [9]: and no less picturesque than elegant, is the sportive manner in which one of the Genii is painted upon the point of falling into the water [10].

“ Sit cruribus altis,
 “ Sit rigidis, multamque gerat sub pectore lato
 “ Costarum sub fine decenter prona carinam,
 “ Quae sensim rursus sicca se colligat alvo :
 “ Renibus ampla fatis vadis, diductaque coxas,
 “ Cuique nimis molles fluitent in cursibus aures.”

[7] We often meet with winged *Genii* like these drawn in cars both by land and sea, represented upon marbles and gems. If the general idea which has been hinted at before be not satisfactory, we may suppose that by the wings is signified swiftness in the course. Sometimes the charioteers appeared thus accoutred in the *circus*.

[8] *Dolphins*, as we have elsewhere observed, were particularly sacred to *Venus*: and in the *Anthologia* we read, that Cupid is carried by dolphins, in order to signify his power even over the sea. Concerning the natural affection which this fish has for mankind, and especially for boys and virgins, see *Plutarch de Industr. Animal.* and others.

[9] In carriages which were drawn by four horses abreast, the two middle ones were called *jugales*, because they were yoked together: of the other two, one was called *funalis dexter*, and the other *funalis sinister*. See the *Scholias*t upon *Aristophanes in Nub.* On a red jasper in *Agostini*, p. ii. tab. 59. there is a car resembling this drawn by dolphins, guided by a Cupid with reins, and a whip in his hand, but without the yoke, executed like the piece under consideration, in a beautiful and elegant taste.

[10] Much might be said upon the diligence of pilots; and one might quote *Palinurus*, who fell asleep and was drowned. But, all allusions and symbols apart, this is undoubtedly a very elegant fancy of the painter.

P L A T E XXXVIII. [1]

THE picture [2] which is engraved in the first division of this plate must not be ranked among the more finished pieces, or those which excell the most in colouring or design: it excells however in the liveliness and grace with which the subject is treated, and also in a certain beauty and elegance in the disposition and attitudes of the figures. A little Cupid [3] is represented with his fingers [4] striking a lyre [5]: he sits upon a car [6], drawn by two griffons [7];

[1] Catalogue, n. 467. 4.

[2] It was found September the 7th, 1748, in the ruins of Refina.

[3] *Pausanias*, ii. 27. makes mention of an ancient picture by *Pausias*, in which there is a Cupid who has thrown aside his bow and arrows, and holds a lyre in his hand. On a very beautiful cameo in *Agostini, Gem. Ant. p. ii. tab. lv.* which has the name of a Greek artist, there is a Cupid with a lyre in his hand, sitting upon a lion. So in *Begerus, Thef. Pal. Sel. sect. i. c. i. n. xvi.* there is a Cupid on a gem in like manner, striking a lyre.

[4] All the different sorts of harps which we have hitherto met with in these paintings are played upon with the fingers; excepting that in which Achilles is instructed by Chiron, where the centaur has a *plectrum* in his hand: and yet, since he was a consummate musician, we should rather suppose him “*κίθαραν μετὰ χερσίν ἀραισσειν*,” to have struck with his hands the sounding lyre, as we read of him in *Orpheus*, or whoever he be, *Argon. v. 380.* But because in that picture Chiron is teaching, he ought therefore to be represented with the instruments suitable to the character of a master. In other pieces, where the player is supposed to be master of his art, he is drawn without a *plectrum*. However, Apollo himself sometimes has this instrument, and sometimes not.

[5] The heathens believed that music rendered the gods propitious, by mitigating their wrath. *Censorinus de die nat. cap. xiii. Arnobius adv. Gentes, lib. vii.* Hence it was that no sacred festivity, either among the Greeks or barbarians, was celebrated without music. *Strabo, x. p. 467. Plutarch*, in his treatise upon music,

the



P. J. Lamborn sculp.

the reins are managed by another little Cupid, who holds a

observes, that by the statue of Apollo at Delos, the three graces are represented with the *fistula*, the *tibia*, and the *cithara*, which were the best known and most ancient instruments, in their hands. The most ancient, because the most simple, was the *fistula*, or pipe. *Callimachus*, *Hymn. in Dian.* v. 244. This gave place to the *tibia*, or flute; to which succeeded the *cithara*, or lyre, an instrument more compound, difficult, and grand. *Athenaeus*, iv. p. 184. *Aristophanes*, *Θεσμοφ.* calls the lyre *mother of hymns*, because the praises of the gods were usually sung to that instrument. *Plato*, *Repub.* iii. banishes the *tibia* from his state, but retains the *cithara* as an useful instrument, and favourable to the cause of virtue. *Aeschylus* in *Athenaeus*, xiv. p. 631. calls those who play upon the *cithara* σοφιστας: and *Athenaeus* himself, i. p. 14. calls them philosophers; and adds, that, according to Homer, Agamemnon left one of them for a guard to his wife Clytemnestra, whose chastity he preserved by singing to her the praises of honourable women, till Egisthus killed him, in order thereby to remove the greatest obstacle to his advancement in her affections. It does not however follow from all this, that the *cithara* was not also the instrument of love. *Anacreon* tells us, that his lyre could not sound any other notes: and *Paris* sung to his lyre strains adapted to seduce the hearts of the female sex, and to gain their affections: “μελη μοιχιμα, και οια αιρειν
“ γυναικας, και θελειν,” as it is explained by *Aelian*, *Hist.* ix. 38. *Eustathius* also asserts, that the *cithara* was so called, quasi κινεσα η κευθεσα ερωσι, from moving, or containing in it, love. And *Cassiodorus* is of opinion, that the strings were called *chordae q. cor movent*, because they move the heart. These etymologies indeed are false; they prove however, and have an allusion to the effect which this instrument produced. But as to the use of the lyre in this piece, see note [10].

[6] Carriages of this kind were peculiar to the course: it does not appear that they had, or indeed could have, either box or seat; for their form was such, that the charioteer could only stand up to drive. The painter, having put the lyre into his Cupid's hands, which therefore could not guide the reins, has represented him as sitting down in the inside, by means of a cross bench which he has put in the fore-part of the carriage. Of the *capsus*, *plexemus*, or seat, see *Schefferus de Re vehic.* ii. 1 to 4. and *Chimentelli de Hon. Bifel.* c. xxiv.

[7] *Aelian*, *V. H.* iv. 27. thus describes the griffon: “It is a quadruped of India, resembling the lion, being armed like it with very strong claws: the feathers of the back are black, of the fore-parts red; it has white wings, and the face of an eagle.” *Pliny*, x. 49. gives it also long ears, calling it *auritum*. The animals in the piece before us agree well with this description. *Herodotus*, iii. 116. iv. 13. makes mention of griffons who guard gold, and engage with the Arimaspians, a people with only one eye, who endeavour to take their gold from them: But *Herodotus* himself looks upon this relation, the author of which was *Aristeus Proconnesus* a poet, as fabulous. *Bochart. Hieroz.* p. ii. lib. vi. c. ii. is of opinion, that the griffons which Moses forbade the Jews to eat, were only a sort of large eagle, with a very hooked beak, and called from that circumstance, by *Aeschylus* and *Aristophanes*, γρυπαιετοι. *Philostratus*, in his life of *Apollonius Tyaneus*, iii. 48. tells us, that the griffons were esteemed sacred to the sun, and that therefore the Indian painters represented the sun upon a chariot drawn by those animals. However, though these fabulous animals were particularly given to the sun (and therefore not to mention medals and marbles, on which we often meet with this deity

plate of fruit in his left hand [8]. In the back-ground a large green cloth is hung up, with two yellow tassels in the middle of it [9]. If any one should suppose that some mystery of

along with griffons, there is a piece of ancient painting in *Fabretti*, where Apollo is represented with a griffon on his right hand, and a lyre on his left); yet we find them also attending upon Nemesis, Diana, Bacchus, and Minerva. *Buonarroti*, in *Medagl.* p. 136 to 142, and in his *Cammeo di Bacco*, p. 429, has collected, and with his usual judgement, illustrated all that has been said of these monsters. The piece before us is valuable, because it shows us that these animals were also given to Cupid. It should seem that the griffon on the right, by his mane, is intended for a male.

[8] Fruits are with propriety assigned to love. *Philostratus*, *Imag.* vi. lib. i. describes a group of naked, winged Cupids, who are gathering fruit and putting it into baskets: and after having observed, that two of them are throwing an apple from one to the other, he adds: “the boys who are at play with the apple point out to us the first beginnings of love; therefore one of them kisses the apple before he throws it, and the other catches it in his hands: it is clear that as soon as he has caught it, he also kisses it, and then throws it back again to the first.” Innumerable are the passages in *Theocritus*, *Virgil*, *Ovid*, &c. where we see this done by the wanton nymphs, and the shepherds and shepherdesses. See *Virg. Buc.* iii. 64. *Theocr. Idyll.* v. &c. And there is none more to the purpose than this of *Aristophanes*, *Nub. act.* iii. sc. iii. v. 35, &c.

“Μηδ' εἰς ὄρχηστρίδ' εἰσιεῖναι, ἵνα μὴ παρ' αὐτῶν κεχηρῶς,
“Μηλῶ ἔληθεις ὑπο πορνίδι, τῆς εὐκλείας ἀποθραυσθῆς.

The dance's wanton pleasures flee:
Lest while its sports your heart employ;
The harlot's apple tost at thee,
Thy innocence and fame destroy.

Wherefore the *Scholiast* explains *Μηλοβῶλειν*, εἰς *Ἀφροδίσεια* δολιχαζεν.

[9] *Buonarroti*, *Medagl.* p. 265. is of opinion, that since the notion that griffons and other fabulous animals were produced in India arose perhaps from seeing the Indian manufactures interwoven and filled with such monsters and fantastic figures as these: so perhaps the ancient artists would paint the walls in imitation of tapestry embroidered in this manner, as if the rooms were furnished with it. In confirmation of this remark, he adds, that *Philostratus*, ii. *Imag.* xxxii. speaking of the Persian garments, says: “The monstrous figures of animals with which the barbarians variously die or weave their garments:” to which we may add that passage of *Pollux*, vii. cap. xiii. and xvii. where he names garments *Θηρία* & *Ζωῶνα*, so called from the wild beasts and other animals which were weaved into them. *Clemens Alexandrinus*, *Paed.* ii. 10. also describes them: and *Theophrastus*, *Charact.* cap. vi. speaks of tapestry with such sort of fabulous creatures upon it. The Alexandrian and Babylonish carpets and tapestry are famous, and upon them were represented strange fantastic figures, such as we have now upon the Chinese manufactures,

—————“et quicquid inane

“Nutrit Judaicis quae cingitur India velis.”

as *Claudian* observes, in *Eutrop.* i. v. 357. We may therefore conjecture, that the
love

love is here symbolically represented [10], he will perhaps not

the painter intended to represent by this cloth (the ground of which is of a grass green) a piece of tapestry, exhibiting such a whimsical sport of two Cupids with a chariot drawn by griffons. But if this be not entirely satisfactory, because the figures seem to be separated from the cloth, which indeed cannot be distinguished in the picture very clearly: perhaps this *peristroma*, *aulaeum*, or whatever else we call it, may indicate a procession, a triumph, or some other solemnity: for on such occasions, it was usual to adorn the walls with rich hangings, and tapestry, as is still the custom among us. See *Valerius Maximus*, ix. 1. and *Servius* upon *Aen.* i. v. 701. We often meet with marbles, upon which the couches and beds are furrounded with curtains like these; and we may observe them also in the processions of Bacchus.

[10] *Pausanias*, i. 43. writes, that there were at *Megara* three statues by *Scopas*, “*Ερως, και Ημερος, και Ποθος, εδη διαφορα εστι, κατὰ ταύτα τοις ονομασι, και τα ερῶσφι.*” *Eros, Himerus, and Pothus: different in form, as they are in their names and employments.* Yet these three different names all express one love, only represented under three different figures. *Phornutus*, upon *The Nature of the Gods*, c. xxv. gives the reason for these three appellations. The Romans called love *Cupido* from desire, and *Amor* from society. See *Vossii Etymol. in Amo.* It is notorious that Cupid was feigned to be the son of *Venus*; because beauty generates in the mind a desire of possessing it. The ancients feigned two Cupids, because there were two *Venuses*. See *Plato's Banquet.* Though he himself distinguishes afterwards three sorts of love: the divine, which is employed entirely in the contemplation of spiritual beauty: the second, in direct contradiction to this, is wholly sunk in sensual pleasures, and the brutal desires of corporeal beauty: the third unites the two extremes, joining virtue with pleasure, sense with reason. *Pausanias*, ix. 16. relates, that there were three ancient statues at *Thebes* of *Venus* in wood: “*Καλεσσι δὲ Ουραϊαν, την δὲ αὐτων παιδημον, και Απεσρεζιαν την τριτην.*” He observes in another place, i. 22. that Theseus introduced the worship of the popular *Venus* in Athens as soon as he had brought it into the form of a city, by uniting together those who before had lived dispersed in villages: intending, I suppose, thereby to show, that matrimony is the bond of society. Indeed if by the popular *Venus* was meant lawful love, it must have comprehended not only *Venus amica*, but *maritalis* also. The remark of *Phileterus*, in his poem upon hunting, *Athenacus*, xiii. pag. 571. concerning the two *Venuses* beforementioned, is worthy our observation. The reason which is given by the poet *Amphis* in *Athenacus*, p. 559. is false and ridiculous. But the reflection of *Plutarch*, in his *Treatise of Love*, is just and agreeable to truth: he says, that the supreme happiness of marriage consists in the union of souls; wherefore husbands and wives ought to sacrifice, not to *Venus*, but to Cupid; and he adds, that the marriage state is divinely called by *Homer*, *friendship*, by *Pindar* and *Sappho*, *grace*, because (according to this philosopher, in his marriage precepts) in their mutual intercourse all the affections and passions of the man and woman should be reciprocally communicated and transfused into each other's minds, by means of this union. *Ερωσια*, or feasts of love, were celebrated every fifth year by the Thespians: the *Scholiast* upon *Pindar*, *Pausanias*, *Athenacus*, and *Eustathius* mention them. *Fasoldus*, *de Fest. Gracc.* vi. *Fest.* ix. is of opinion, that this festival was common to the *Muses* and Cupid. *Meursius*, *Gracc. Fest. in Ερωσια*, insists upon it, that there were two different feasts. However this may be, it is certain, as *Plutarch* in his *Treatise upon Love* plainly tells us, that these festivals were

be at a loss for reasons in support of his opinion [11].

In the other picture [12] there is a round altar [13], about

celebrated by the Thespians in honour of Cupid, in order to appease all differences among married people: he mentions also musical contests, in which they played on the lyre, and sung alternately. We shall see in the ensuing note what sort of love the painter intended to represent here.

[11] The opinion of the ancients concerning the origin of love is well known. See *Plato*, in his *Banquet*, and *Plutarch de Plac. Philos.* i. 4. *de Gen. Socr.* and *Erot.* The poets called the beauty, or order, and symmetry which may be discerned in all parts of the universe *Venus*, and that force which excites every thing to regularity and system *Cupid*. This was the Venus daughter of Day; this was the Cupid sprung from Chaos. See *Phornutus*, cap. xxiv. xxv. If we compare what the ancient poets have said of Cupid, and of the Sun, we must confess that they looked upon them to be the same: for they acknowledge the one as well as the other for the author of all, and for the father of gods and men; nay, what makes more to our purpose, for the governor of the heavens, the director of the spheres, and the ruler of heavenly harmony. See *Natalis Comes*, iv. 13, 14. and v. 17. Also *Averani in Anthol. Dissert.* xx. XLVII and LV. Hence it will not be difficult to understand the design of this piece, and to give some account of the lyre, the griffons, the carriage, the apples, and the two Cupids, which are represented in it. *Plutarch, de Procreat. Anim.* writes, that the ancients put instruments of music into the hands of their deities in their statues; not because they believed that the gods diverted themselves with playing upon the harp or pipe, but because nothing is so agreeable to the divine nature as harmony and concord. But this may be said of love with more propriety than of any other; for to him music more especially belongs in every respect, whether we understand love to mean the general tendency of nature towards order and symmetry, or the particular desire of the human mind for beauty of any kind. For harmony corresponding to a right disposition of the mind, see *Plato*, in *Timæo & Conv.* agrees not only with celestial but also with common love. *Euripides* says:

“E'en the rough hind learns harmony from love:”

which is explained by *Plutarch, Symp.* i. qu. v. And since music has either a good or lascivious tendency, it may have reference either to that love which is founded on reason, or lewdness. The griffons being, on account of their hot nature, dedicated to the sun, see *Buonarroti, Medagl. p.* 136, &c. for the same reason appertain also to love: and by these animals drawing the car of Cupid, is meant, either the universal dominion of love; or generous lovers, of a sublime and virtuous disposition. The car seems intended to show the union of minds in lovers, together with the correspondence and equality of their affections; whence *Venus conjugalis* was called *αγμᾶ* chariot by the Delphians. See *Plutarch, in Erot.* Married people were called *conjuges* among the Romans, because the ceremony was performed by putting them both under a yoke. *Isidore*, ix. cap. ult. Apples belong both to Venus and Cupid, for several reasons; particularly to conjugal love, because they denote the fertility arising from this union. It seems however more probable, that they are here intended as a mark of one of those loves, by which it should seem they designed to express the two parts composing the third love, which *Plato* calls *mixed*, as we have observed before. By the first of the two boys, who holds the fruit in one hand, and the reins in the other, the painter seems to have intended

which

which is entwined a serpent [14], whose back is of a whitish colour, marked with dark spots, and the belly of a bright blue, with a mixture of yellow [15], in the act of eating some

sensual desires, which draw lovers to the enjoyment of pleasure, expressed by apples: for a poet in *Plutarch in Erot.* calls amorous delights *μήλον γλυκόν, sweet apples.* By the other, who sits in the car and sounds the lyre, that delight seems to be figured, which arises from the union of hearts regulated by reason, to which sense is kept in subjection. And here again is explained that thought of *Plato in Conviv.* where he calls vulgar love *συνεργόν,* the assistant or servant of heavenly love.

[12] Catalogue, n. 537. It was found at Refina, in 1749, and is eighteen inches high, and twenty inches wide.

[13] The first man who erected an altar was *Noah, Gen. viii. 20.* Profane writers vary much upon the subject of altars: they agree, however, in this, that they were anciently erected on hills, because men first offered sacrifice and prayers there; but of this custom we shall speak presently. *Cecrops* was the first of the Greeks who built an altar to the gods. *Eusebius Chron. lib. ii. in prooem.* The form of altars differed among the ancients; some being triangular, others oblong, some square, and others round; but we most frequently see them of the two last forms on medals and marbles. They were different also in height, and the Greeks had distinct names for them. See *Potter's Antiquities, ii. 2.* The Romans, also in propriety of speech, distinguished the *ara* from the *altare.* *Varro,* as he is quoted by *Servius* upon *Ecl. v.* assigns the *altare* to the celestial gods, the *ara* to terrestrial divinities, and the *foci* to infernal deities; but these distinctions do not seem to have been observed either among the Greeks or Romans. *Vitruvius* himself does not so much make the distinction as instruct us in the difference. However, without troubling ourselves about the words, it is certain that altars differed in their height according to the rank of the gods, though usually they reached to about the waist of the sacrificer. See *Saubert de Sacrific. cap. 15.*

[14] Every thing that might be said upon the nature of serpents, of the wonderful qualities attributed to them, and of the mysterious reasons why they were supposed to be divine and sacred, has either been learnedly observed by others, or is so well known that no one can well be ignorant of it. It may suffice to mention here, that among the many circumstances which have induced mankind to look upon serpents as divine, this, which we read of in *Eusebius de Praep. Evang. i. 7.* is the most worthy our attention, that it can move itself, and walk very fast, “*χωρίς ποδῶν τε, και χειρῶν, η αλλα τινῶν των εξῶθεν, εξ ὧν τα λοιπα ζῶα τας κινήσεις ποιοῦται,*” without feet, hands, or any of those limbs, by means of which other animals perform their motions. The way of a serpent upon a rock appeared wonderful even to Solomon. *Prov. xxx. 19.* In note [17] there will be some observations upon the reason why the serpent was reputed the genius of places, and was given as an attribute to the god of physic.

[15] *Bochart, Hieroz. p. ii. lib. iii. cap. 14.* proves, that dragons have neither feet nor wings, and that they differ from other serpents only in size, and some few other trifling particulars, as in having the mouth large; the neck scaly or hairy; and a beard, or a prominence from the lower jaw resembling a beard, as *Avicenna*

describes them. By these marks, which an attentive examiner may discover in the animal under consideration, we may be assured that this is intended for a dragon. The size of dragons, if we may believe the Greeks and Arabians, is excessive; for there are not wanting some who assure us, that they have been seen of eighteen miles in length. *Avicenna* says, that in some places their greatest length does not exceed four cubits. What *Lucan*, *b. ix. 727*, &c. affirms is remarkable, that dragons are venomous only in Africa:

“ Vos quoque, qui cunctis innoxia numina terris
 “ Serpitis, aurato nitidi fulgore dracones,
 “ Pestiferos ardens facit Africa.”

“ And you, ye dragons! of the scaly race,
 “ Whom glittering gold and shining armours grace,
 “ In other nations harmless are you found,
 “ Their guardian genii and protectors own'd;
 “ In Afric only are you fatal.”

Rowe.

Authors usually describe dragons to be either black or yellow, sometimes deeper and sometimes lighter, or else grey. In confirmation of our assertion, *Pausanias*, *ii. 28*. has these words concerning the serpent of Epidaurus: “ Δρακόνες δὲ οἱ λοιποὶ καὶ ἕτερον γένος ἐστὶ τὸ ξανθότερον μεμπόντες χροῶς, ἱεροὶ μὲν τῆς Ἀσκληπείας νομίζονται, καὶ ἐσὶν ἀνθρώποις ἡμέτεροι:” “ All other dragons, and especially those which are of a deep yellow colour, are esteemed sacred to Esculapius, and are harmless to men.” *Pliny*, *xxix. 4*. speaking of the same kind of serpent says: “ Anguis Aesculapius Epidaurorum Romam advectus est, vulgoque pascitur et in domibus; ac nisi incendiis femina exurerentur, non esset fecunditati eorum resistere.” *Aesculapius* it is well known was worshipped at Epidaurus under the form of a serpent; he was therefore called *anguis Aesculapius*, and was transported to Rome, and worshipped under the figure of such a kind of serpent in the year of Rome 463 or 462, not 478 as *Hardouin*, upon the passage in *Pliny* just cited, has inconsiderately affirmed. The reason and manner of this serpent's coming to Rome, is poetically described by *Ovid*, *Metam. xv. v. 630*, &c.; and told by *Livy*, *b. x. c.* the last, and *Valerius Maximus*, *l. viii. f. 2*. It may indeed admit of a doubt, whether the serpent here painted is of the same kind with the Aesculapian serpent. We may however observe, that *Lampriidius*, in his life of Heliogabalus, affirms, that the emperor “ Aegyptios draconculos Romae habuit; quos illi *agathodaemonas* vocant.” And *Servius*, upon this passage of *Virgil*, in the third Georgick, “ caelumque exterrita fugit,” remarks, “ id est, testis gaudet ut sunt ἀγαθοὶ δαίμονες, quos latine *genios* vocant.” These serpents, or little dragons of Egypt, are probably not the same with the Epidaurian or Aesculapian serpents. *Eusebius* speaking of these animals says: “ Φοινίκης δὲ αὐτοὶ ἀγαθὸν δαίμονα καλεῖσι ὁμοίως δὲ καὶ Αἰγύπτῳ Κνήφ ἐπονομαζέσθαι:” “ The Phoenicians call this creature good genius, and the Egyptians in like manner name it “ *Cneph*.” We may remark farther, that the animal before us cannot be referred either to the Epidaurian or Egyptian serpent; because both these, as we have seen, were of the same domestic kind; whereas this of ours is undoubtedly represented in the fields, and seemingly upon the brow or ridge of a hill, in a desert place: though indeed it is a common property of dragons, “ τὴν ἐρημίαν πορὶ τῶν ἀστυκῶν διαλεγεῖν,” according to the remark of *Aelian*, *Hist. Anim. vi. 63*. Whatever moment these distinctions may be of, we shall see presently how they may be applied to three different conjectures which are made concerning this picture.

fruits.

fruits which are upon the altar [16]. In the corner, near the serpent, is this inscription: GENIVS [17] HVIVS LOCI [18]

[16] Serpents are extremely greedy of honey, and all other sweet things; as for instance, such fruits as are laid upon the altar, and which seem to be figs and dates; these, or the like victuals, were prepared for the consecrated serpents.

[17] By this inscription it is clear, that the serpent which twists about the column, is the genius of the mountain, where the picture is supposed to be. It is an old notion, that serpents are the genii of those places which they frequent. *Aeneas*, in *Virgil*, *Aen.* v. 95. seeing a serpent issuing from the tomb of Anchises, doubts whether it were the genius of the place, or the attendant of his father's manes:

“ Incertus geniumne loci, famulumne parentis

“ Esse putet.

There is no difficulty, therefore, in understanding this part of the picture. One however has observed, that a serpent wreathed about a column, which is by no means uncommon, is usually supposed to be intended as a symbol of Aesculapius, and even as a representation of the real Aesculapian serpent; and that a sacrifice to health is almost always signified in this manner, more especially when the serpent is eating something upon the altar, in the sight of some other figure. This observer, therefore, putting together the serpent which represents the genius of a place, and that which belongs to Aesculapius, thinks he has found out a mystery in the picture, and forms conjectures which have not been entirely approved. What he says, however, is this, that the first notion of the divinity in the minds of men who were overwhelmed with ignorance and sin, was that of attributing a soul to created beings; and supposing a soul, together with a principle of motion and preservation, to be not only in the stars and larger bodies of the universe, but even in every the most minute particle of the earth, in the same manner as the soul in the human body. Hence they believed the genii to be those intelligences which inhabit and move the parts of the universe. In short, by genius they understood nature herself operating by her force in every thing, and to this they afterwards gave body and figure. Now since it was well known in every age, of how much service nature, that is to say, the natural internal self-assistant force, is, in the cure of diseases; this was called our genius and guardian. Nature they thought could not be better figured and represented than by a serpent, which exhibits more than any other animal a principle of life in its body; for even after it is cut in pieces the animal will still continue to struggle and writhe itself about. Because, therefore, when men were sick, nature dictated to them the necessity of applying to the Aesculapian art, the serpent was considered as an attendant upon the god of healing. Thus, in like manner, men being sensible of the importance which the climate, the water, and the quality of the ground they inhabited, and from whence they drew their nourishment, were of to health and life; had also the highest veneration for the genius of the place; that is, for the natural temperature of the air, the peculiar properties of the ground and water in any place. *Vitruvius*, i. 4. has discovered the true origin of divination and sacrifices—that men when they arrived at any place before they fixed their habitation, examined the entrails of animals in order to find out what effects the food and water of the place had upon them; that is, what were the effects of the climate and nature of the situation upon animal bodies. This then is the genius of the place which they worshipped.

and

and whose will they examined by auspices, and whom they endeavoured to render propitious by sacrifices. This virtue residing in the earth, this genius of the place, could not be represented with more propriety by any thing than by a serpent; which, because it inhabits the bowels of the earth, never leaving them, but constantly staying there, may be called *αἰσχρον*; and, therefore, may most properly be put to represent the deity of the place, *numen ingenitum, indigenum*, in a word *the genius*. He adds, that Aesculapius and *Hygieia* his daughter are nothing more than the air, which by its salubrity produces health in man and all other animals; as *Pausanias*, viii. 23. has explained it. From all this he concludes, that since the natural strength of constitution, and the virtue and efficacy of the climate and country are of equal importance in medicine; a serpent, which is an emblem of both, is with great propriety put here, where a sacrifice to health is represented: so that he takes the genius of the place to be the same with the Aesculapian serpent. Without stopping to produce objections against this hypothesis, let us briefly set forth what another hath observed, upon the reason why the ancients represented the *genii* of places by serpents. All that he says, or indeed that might be said, upon these imaginary beings, is well known; therefore, not to insist upon the question, whether the worship of them came from Zoroaster, or the Egyptians, and how it arose from the holy scriptures misunderstood, let it suffice to remark, that the *genii* were ever held in the highest veneration. *Hesiod*, the first among the Greeks who has treated this subject with any precision, after dividing all intelligent beings into gods, *genii*, heroes, and men, and admitting a sort of correspondence and intercourse between them, defines the *genii* to be creatures in the middle rank between gods and men; serving therefore as mediators between them, and carrying the vows and prayers of mortals to the gods; and the oracles, rewards, and punishments of gods to men. Every deity had his *genius*, by means of which he acted; every man, indeed every being, had his, by which he was preserved and directed. In short, the *genii* were the ministers which the deity employed in the government and preservation of nature. The whole army of them was divided into three bodies; the first had the care of the stars; the second of the air; and the third of the earth: and every thing that was done in any of these, was attributed to the *genii*. There was nothing therefore, either natural or artificial, but what was supposed to be produced or formed by a particular *genius*, and also to be preserved and guarded by the same being, during its whole continuance. The Greeks called them *δαίμονες*, perhaps from their knowledge, because it was their business to inspect every thing. They were named by the Romans *genii*, for a reason given before; also *praestites*, because, according to the observation of *Martianus Capella*, *praesunt gerundis*, or *genundis rebus omnibus*. But as the universal genius of the whole earth, who was called *Μεγαλοδαίμων*, or *great genius*, was supposed to dwell within the bowels of the earth, to guard and preserve it; so also the *genii* of particular places were supposed to inhabit in the same manner within the earth, in the several districts assigned to the care and guardianship of each. It was very natural therefore to imagine, that serpents were the *genii* of places, as they always came out of holes and subterraneous caverns, and returned into them again to breed. Unless we should say that these *genii* of places were the *manes* called also *dii patrii* and *indigenae*: and that the ancients observing serpents coming out of the tombs of the dead, might imagine that they were the souls, or rather *manes* of the deceased. All this has been remarked, and is to be met with in other authors.

MONTIS [19]. On the other side of the altar is represented a lad [20] crowned with leaves [21], with a branch [22] in his

[18] There are many inscriptions in which the genius of the place is mentioned with these very words, GENIUS HVIVS LOCI. See *Gruter*, p. ix. and lxxiv. and other collectors. In *Boissard* there is a votive altar to the water-lymphs, or nymphs, which are the same, of a hill, with this inscription, NYMPHIS QVAE SVB COLLE SVNT, ARVLAM, &c. See *Montfaucon*, tom. ii. p. 2. Pl. xlix.

[19] Men anciently made their prayers and sacrifices to the gods upon the tops of mountains: “οτι των ευχωλεων αλχηθεν επαλθου οι θεοι;” “because in such a situation the gods would have the prayers nearer to them,” says *Lucian*, probably in jest: though *Tacitus*, also speaking of some lofty mountains, says: “preces mortalium a deo nusquam propius audiri:” See *Potter’s Antiquities*, ii. 2. However this may be, the Persians adhered steadfastly to this custom, as *Xenophon*, b. viii. remarks, in speaking of Cyrus, who sacrificed “Δι πατρων και Ηλιω και τοις αλλοις θεοις επι των ακρων, ως Περσαι θυσει;” to paternal Jupiter, the sun, and “the rest of the gods, upon the tops of mountains, after the manner of the Persians.” Hence the *Scholiast* upon the *Trachiniae* of *Sophocles* remarks, that all mountains are sacred to Jupiter; and *Homer*, in his hymn to Apollo, says, that to this deity,

“Πασαι δε σιοπιοι τε Φιλοι, και πρωονες ακραι
“Υψηλων ορεων.”

The hills and mountains lofty tops are dear.

And *Potter* remarks, that mountains in general were esteemed sacred to the gods, because altars first, and afterwards temples, were erected upon them. And *Spanheim* upon Callimachus’s hymn to Delos, v. 70. observes, that false gods are called in scripture *gods of the mountains*: whence *David*, Pf. cxxi. 1. says: that he looks for help from God, and not from the hills. Nay, from other passages of scripture we collect, that idolaters worshipped even the mountains themselves: and *Lucian*, de *Sacrif.* expressly says: και ορη ανεθεσαν. If mountains ever deserved the honour of being supposed to partake of the divine nature; *Vesuvius*, not to mention the effects of its wrath, upon which see *Vitruvius*, ii. 6. and *Strabo*, v. p. 247. and *Casaubon* upon the place, both for the fertility of its territory, and the excellence of its climate, might best deserve it. *Varro*, de *Re Rust.* i. 6. celebrates the salubrity of *Vesuvius* in general; so also do *Tacitus*, *Pliny*, *Stattius*, *Martial*, and *Galen*. *Procopius*, *Bell. Goth. lib. ii.* says: that they who laboured under disorders of the lungs were ordered to this mountain; *whither, because the air is extremely pure and salubrious, physicians send those who are far gone in consumptions.* *Strabo*, in the place just quoted, says particularly of *Herculaneum*, that it was a very healthy place to live in; but upon this subject we shall speak in another place. This wholesomeness of the air makes it probable that our picture represents a sacrifice to health, which was recovered at this place.

[20] Three conjectures have been made concerning this piece. One insists that it is a representation of a sacrifice to health; and supposing that one of the Aesculapian serpents is intended by the dragon, and a sacred libation by the fruit; he conjectures that this lad is either a minister of the sacrifice, or the sick person himself just healed, and offering sacrifice; he has called the divine serpent with a whistle, and has charmed him with a rod; which are the two instruments used by
right

right hand, and putting up to his mouth a finger of his left [23]. This piece, for its singularity, may be ranged with the four *Monochromi* upon marble; and deserves to be esteemed one of the most precious jewels that adorn the Royal Museum.

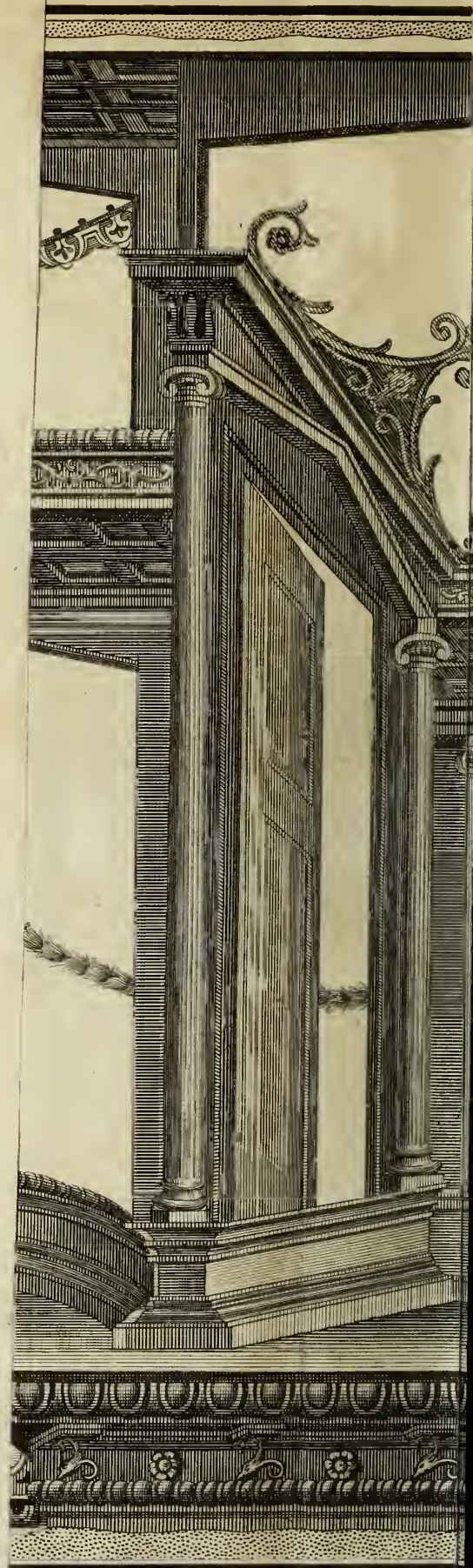
the ancients to command this animal. Another, supposing the serpent to be the good genius, or *Egyptian Cneph*, finds no difficulty in determining the lad to be *Harpocrates*; who is often represented exactly as we see him here; with a crown on his head, a branch in his hand, and close by an altar, about which a serpent is entwined. Others agree to the opinion that the serpent represents the genius of the place, being indeed clearly marked out as such by the inscription: but they will not hazard a conjecture upon the lad; though some of these are inclined to suspect, that it may perhaps be he, who has made an offering of fruit upon the altar.

[21] Persons who offered sacrifice were always crowned. We may see *Aesculapius* and *Hygieia* themselves with crowns in *Mus. Rom. tom. i. f. 1. tom. ix. and x.*

[22] Sacrificers usually carried a bough, especially the priests of *Aesculapius*, and those who sacrificed to health.

[23] This action usually expresses silence; *Harpocrates* therefore is always thus represented: we also meet with the goddess *Angerona* expressed in the same manner. See *Mus. Rom. tom. i. sect. ii. tab. 33, 34, 35.*

[24] The inscription in this picture renders it extremely valuable. It is not, however, the only piece in the Royal Museum which has one. On the contrary there are several with very rare and truly singular inscriptions on them.

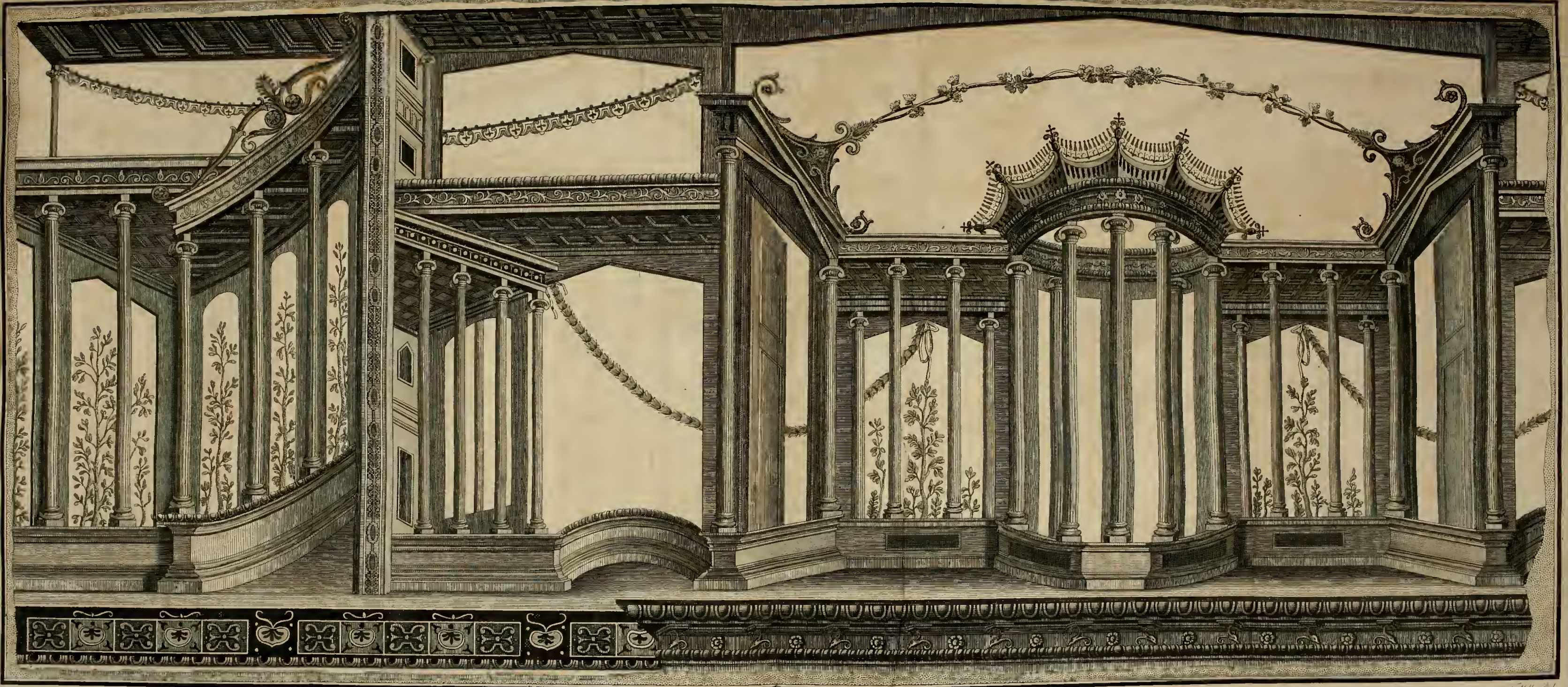


[1]

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served [3],
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ous situations in

gusti aetate, qui
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t indeed painting
as *Pliny* himself
porticos, arbours
and the like. *Vi-*
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in *libris* i. e. *vernis*,
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that *Pliny* meant,
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P L A T E XXXIX. [1]

IN this, [2] and other pictures of the same kind, which represent imaginary pieces of architecture, we may observe once for all, that the painters, or rather ornamenters [3], intended, perhaps, no more by them, than to cover the wall with something that was pleasing in its composition and colouring [4]; without giving themselves the trouble to sketch

[1] Catalogue, n. 66.

[2] This, and the others which follow, were found in various situations in digging at Resina.

[3] *Vitruvius*, lib. vii. c. 5. calls these ornaments, *expositiones*.

[4] *Pliny*, xxxv. 4. says: "Non fraudando et Ludio divi Augusti aetate, qui primus instituit amoenissimam parietum picturam, villas, et porticus, ac topiaria opera, &c." *Ludius* then in the reign of *Augustus* introduced, not indeed painting upon walls, for that was very ancient, both in Greece and Italy, as *Pliny* himself observes in the same place; but however the taste of representing porticos, arbours of clipped trees, and other ornaments of gardens, landscape, and the like. *Vitruvius* also, an author of the *Augustan* age, in the place quoted above, speaks of these sorts of paintings; but seems to distinguish them from mere views of architecture: or if he makes them to be the same, he certainly thought them more ancient than his time. These are his words: "Caeteris conclavibus i. e. vernis, autumnalibus, aestivis, etiam atriis, et peristylliis, constitutae sunt ab antiquis certae rationes picturarum.—Ex eo antiqui, qui initia expositionibus instituerunt, imitati sunt primum crustarum marmorearum varietates et collocationes, deinde coronarum, et filaceorum, miniaceorumque cuneorum inter se varias distributiones. Postea ingressi sunt, ut etiam aedificiorum figuras, columnarumque et fastigiorum eminentes projecturas imitarentur: patentibus autem locis, uti exedris, propter amplitudinem parietum scenarum frontes—designarent: ambulationibus vero propter spatia longitudinis, varietatibus topiorum ornarent." And then he adds: "Sed haec quae a veteribus ex veris rebus exempla fumebantur, nunc iniquis moribus improbantur." How then was *Ludius* the inventor of this kind of painting? We may answer, that he introduced the grotesque manner of painting; that is, the representation of strange and ideal things, in the room of those which are real, or at least probable. But this will not do, because the same *Vitruvius* describes the ideal scene of *Apaturius* as being in this taste. It seems therefore uncertain who was the inventor; unless we should say that *Pliny* meant,

out plans of real buildings, or any thing like them, and to put them into true perspective; nay, without even keeping the same horizon, the same point of view, or the same distance, in their fantastic pieces [5]. It would, therefore, be too difficult a task to reduce pictures of this kind to the representations of real objects, or to examine the several parts of them by the rules of art. It does not, however, follow, that because they are whimsical and irregular, they are therefore of no value: for, to omit other circumstances [6], they certainly often afford us points of instruction. We shall remark in each what seems most worthy of particular attention. From this we shall be able to learn much. And, in the first place, every one will easily perceive, that it is not entire; and, since it appears at first sight, that the round colonnade is the middle

not that *Ludius* invented, but first introduced into Rome, this manner of painting; and indeed the expression in *Pliny* makes this very probable. We shall explain presently what it is that *Vitruvius* condemns in paintings of this sort.

[5] *Vitruvius*, in the place quoted above, lays the blame of this corrupt taste in painting to the ignorance of the artist, who, instead of paying a proper attention to the art itself, makes nothing but a vain show of a contrast and gaudyness of colouring: “*Quod enim antiqui infuentes laborem et industriam, probare contentebant artibus; id nunc coloribus et eorum eleganti specie consequuntur.*”

[6] Whoever will be at the pains to compare with these, the pieces of the same kind which are executed by modern artists; must acknowledge that they have not observed the rules of perspective any better than the others; but, at the same time, must allow, that they are far inferior to them in every thing else. Indeed there reigns throughout all these pieces, so much knowledge of perspective at least, that we may be assured the mistakes in them arise not from the ignorance of the ancients in general upon this point, but rather from the particular negligence of these artists in the knowledge and accurate execution of the rules which good painters were well skilled in. But not to insist upon this, every connoisseur must confess, that there is in these pieces, a liveliness of imagination, accuracy in the execution, freedom of pencil, and so much spirit in the touches, especially of the lights, as renders them, at least, very pleasing. *Vitruvius*, speaking of *Apaturius's* performance, says: “*Quum aspectus ejus scenae propter asperitatem eblandiretur omnium visus:*” intending probably by *asperitas* to express that spirit and relief which appear in these paintings.

of the building, it is evident, that the whole of what is seen on the right must be wanting on the left. Then, if we consider the picture in one view, we shall find it to be an assemblage of different colonnades [7], beautifully put together, by the hand of a painter indeed rather than of an architect. The festoons which, with a variety of fancy, set off and unite the parts of this imaginary building, are elegant. The order bears a resemblance to the Ionic; but the errors and defects in the architecture disfigure it very much. This very deformity, however, adds a value to the piece, by giving us a view of that manner of painting which was the fashion in the time of *Vitruvius*, and against which he so much inveighs [8].

[7] If we liken it to any thing, it must be to what the French call *Treillage* (Trellis-work) in gardens. The plants, which fill up the intervals between the pillars, favour this conjecture.

[8] After *Vitruvius*, c. v. has observed, that a picture is a representation of that which actually exists, or at least may exist; as men, buildings, ships, &c.: he goes on to relate, how the painters of ornaments began with imitating the veins of marble upon walls, and afterwards improved so much as to paint buildings, colonnades with their corresponding parts, harbours, rivers, mountains, landscapes, &c. always imitating reality, or at least probability. And then he adds: “Sed haec quae a veteribus ex veris rebus exempla fumebantur, nunc iniquis moribus improbantur. Nam pinguntur testoriis monstra potius quam ex rebus finitis imagines certae. Pro columnis enim statuuntur calami, pro fastigiis *Harpaginetuli* striati cum crispis foliis et volutis. Item *candelabra* aedicularum sustentia figuras, &c.” And so proceeds to give a lively picture of those which have been since called *Grotesques*. The piece before us may serve for a comment upon this passage of *Vitruvius*, as we shall have occasion to observe farther in the subsequent notes. Here it will not be amiss to make some observations concerning these *grotesques*. *Perrault*, in his notes upon this passage of *Vitruvius*, imagines, that this author, by having given us so lively a description of these *grotesques*, in order to put an end to the abuse of them; so far from having extirpated them by these means, has transmitted them down to the painters of our times; since it is impossible that it could ever have entered into the head of any artist to paint them, had it not been for the exact draught which he has left us. But this conjecture is not supported by facts: for, in the first place, it might be proved, that this kind of painting never was entirely left off. We have a clear and undoubted testimony of this in *S. Bernard*, who reproves the monks of *Clugni*, because, in his time, they gave scandal to the world by painting *grotesques* upon the walls of their cloisters. Besides, to say

The ill-proportioned columns [9] show us what these lamp-stands [10] are which that learned writer condemns, and the

no more, the etymology of the word itself points out the rise of it. In *Varchi*, p. 216. we read: "There are no ancient paintings now in being, except some in the *Grottos* at Rome, which gave name to those which are now called "grotesques." And *Raffaello Borghini nel Riposo*, p. 492. says: "These kinds of pictures from their having been found in these *grottos* have been from thence called these *grotesques*." It is not then from what *Vitruvius* has writ, but from the originals of the ancients themselves, that our artists have learned this kind of painting.

[9] The common measure of the shafts of columns is well known; particularly in the Ionic order, that the height of the shaft should be eight diameters and an half: whereas those which are here represented, contain sixteen or seventeen. Upon medals, indeed, we frequently meet with little temples, or *ciboria*, (which are nothing but a cupola supported by columns, and probably have their name from the resemblance which they bear in shape to the Egyptian bean, called *ciborium*), and in ancient churches we also meet with the like cupola, called *confessio*, in all which the height of the columns is greater than it ought to be. See *Montfaucon Suppl. tom. ii. tab. 4.* But it is by no means so great as it is in those which are represented in this and others of these pictures. The same may be said of the columns in the ruins of Palmyra; but besides this, their heights are different according to the different measure which they have given us: and the hindmost of these are not above the proper height. See the *Ruins of Palmyra*.

[10] Among other absurdities of the *grotesques* which *Vitruvius* lashes, he takes notice, that instead of columns they make use of *reeds* or *lamp-stands*. "Quem- admodum enim potest *calamus* vere sustinere tectum, aut *candelabrum* aediculas et ornamenta fastigii?" "For how, says he, can a reed actually support a roof; or a lamp-stand its pediments or ornaments?" That slender and taper columns should be called *reeds* by *Vitruvius*, we find no difficulty to conceive; but it is not altogether so clear, why he should also call them *lamp-stands*. We may learn the reason from this picture. Every one knows the common form of the lamp-stand. In the Royal Museum there is a competent number of them, and they are all of bronze. They consist of three parts: of the *base*, which rests upon three feet; of a *shaft*, which is as high as a man's breast; and of the *nozzle*. The bottom or base, and the nozzle, are very small; not so the shaft, which is generally worked like a fluted pillar, and is very slender, the height being about thirty diameters. Whoever therefore will be at the pains to compare together the shafts of these lamp-stands, and of the columns which are painted, may easily understand the form of a lamp-stand from the columns, and also why *Vitruvius* has given them the name *candelabrum*. The shafts of lamp-stands were made and finished at *Tarentum*, and thence exported into other countries. *Pliny*, xxxiv. 3. And we may conclude from this, that *Vitruvius*, in calling these slender, long fluted, pillars, *candelabrum*, perhaps made use of the very word by which they were commonly known; since it is probable, that the shafts themselves were commonly called lamp-stands, as they make up the principal part of them.

hooks [11] which we see here, enable us to understand what he calls *harpaginetuli* [12]. The two doors in this picture are also worthy our observation, on account of the compartments which we may remark in them [13]. The back ground is white. It is thirty-eight inches high, and seven feet wide.

[11] This seems to be the best word by which we can express the idea of the *harpaginetuli*. *Harpago* is certainly a hook, and *harpaginetulus* is nothing but a diminutive of this.

[12] All the commentators upon *Vitruvius* acknowledge, that this word is of a very doubtful signification. *Philander* ingenuously confesses, that he could not so much as conjecture what sort of ornament it was; though he says, that he industriously examined the antique paintings in the ruins of Rome, in the villas of Adrian at Tivoli, of Manlius Vopiscus, and at Pozzuoli, in order to meet with something, if he could, that might give some insight into these *harpaginetuli* of *Vitruvius*; but in vain. Others have had recourse to various readings, and have endeavoured to solve the difficulty by altering the word. See *Lexicon Vitruvianum in Harpaginetuli*. But setting all conjecture aside; the picture before us seems to throw the clearest light upon this obscure passage: *Vitruvius's* words are, "Pro columnis statuuntur calami, pro fastigiis harpaginetuli striati cum crispis foliis et volutis." Now if we consider the principal colonnade in this picture, we shall observe on the top of it, not a *tholus* or *ciborium*; that is, such a cupola as we see in the medals of Vesta; but something else, of a circular and unusual form, set round entirely with certain hooked ornaments, such as are used to hold fast, or drag any thing, like the *harpagones*, or boat-hooks. These things then, which occupy the roof in this picture, may serve to give us a good idea of *Vitruvius's* meaning.

[13] The ancients left two parts to the upper, and three to the lower pannel, "Impagibus distributiones ita fiant, uti divisis altitudinibus in partes quinque, duae superiores, tres inferiores designentur. *Vitruvius*, iv. 6.

P L A T E XL. [1]

THIS piece is in the same taste with the preceding ; and is also defective. It has, at the bottom, a fascia ; which, from its resemblance to an entablature, we may suppose made the basement of a room. This is divided into three parts. The first, which forms the *architrave*, is adorned with *wings* and *scrolls* placed alternately. The upper one, which seems to be the *cornice*, or rather only a *larmier*, or drip, is also elegantly ornamented. The middle part, which is abundantly larger than the others, may, with propriety, be called the *frieze*, or (to make use of the ancient term) the *zophorus* [2], because it was ornamented with animals. Some *heads* [3] regularly disposed between other ornaments, are put in the stead of *modillions* ; as the *small birds* [4] and *swans*, which, in different attitudes, alternately support a *coronet* ; and are placed, the former on a *shell*, the latter on a *pavilion* ; are in that of *metops*.

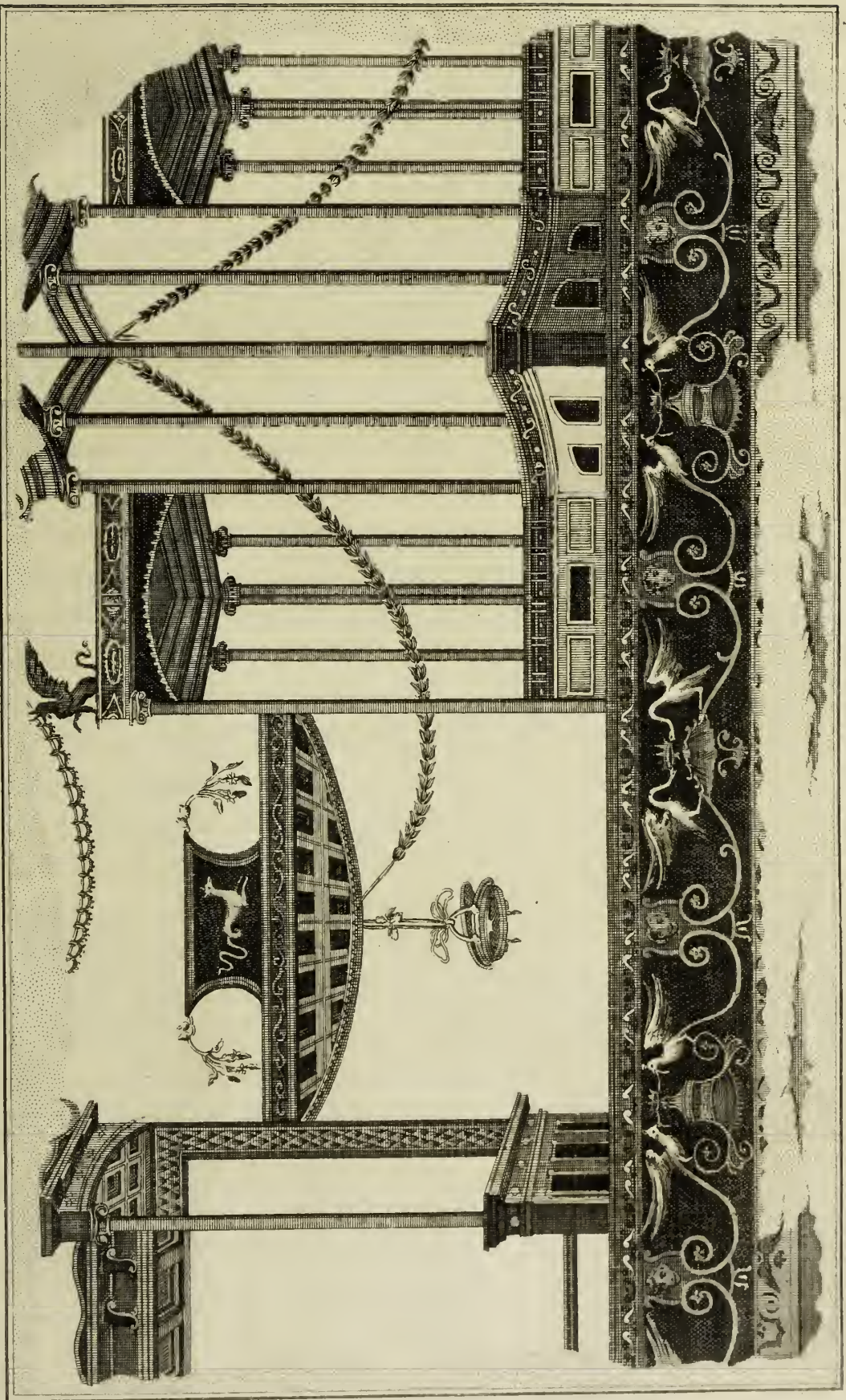
Besides this, the picture has, upon the left, three *pavilions*, as they may be called : one in the middle, having four sides

[1] Catalogue, n. 105.

[2] See *Philander* upon *Vitruvius*, lib. iii. cap. 3.

[3] These may perhaps be masks.

[4] These have been taken for pigeons.



the largest and most lofty, and two others, one on each side of this, both alike, less than the intervening one, and triangular. Five columns only can be discerned in the middle *pavilion*; but since it is seen obliquely, there may be three others hid behind these, as the border which surrounds the top gives us reason to suppose that there are more. The columns, which are in the shape of lamp-stands, resemble the Ionic, but are without a base [5]. They are, however, set upon a basement, which has some *apertures* in it, and finishes in an entablature, whose *frieze* is ornamented with *modillions* seen sideways, and extending up to the drip.

This quadrilateral octostylar portico should be considered as the middle of the whole picture, because the parts on both sides perfectly correspond with each other. Thus the two triangular porticos on each side are exactly alike: they rest also upon the basement with the other continued, and in this part of it the little modillions are seen in front, which in the other were only seen sideways.

At a distance from these three porticos, is a piece of another, discovering no more than one column with one pilaster; it is set upon a basement somewhat different from the former; but having three apertures in it like windows.

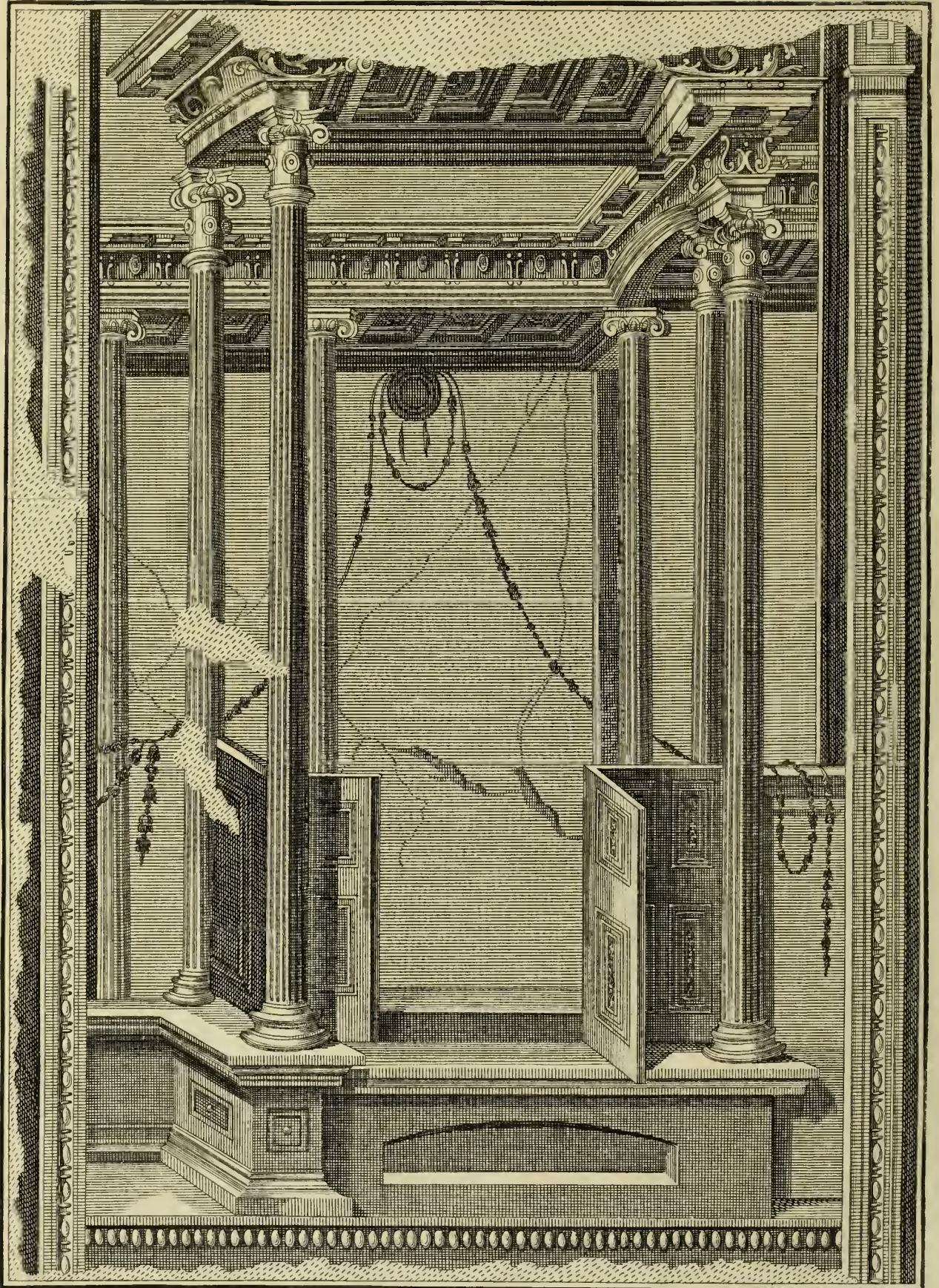
The painter has filled up the void space between these with a kind of semicircular roof, or *awning*, ornamented in front with an oblong rising from it; on which is represented the figure of some marine animal [6]. All the parts of this

[5] In good architecture, this is the case only in the Doric orders.

[6] Under this awning is suspended, by a string, a round flat basket, with a cover. This has made it be supposed, that some part of a temple was designed by picture

picture are connected by fantastic knots of *festoons*. Height of the picture forty-one inches, width five feet five inches.

these porticos; and from the birds, the griffons, and the marine animal, it has been conjectured to belong either to Isis or Venus. Others have imagined other resemblances, and have said, the columns seem to be of wood fluted, and to have capitals like real columns.



P L A T E XLI. [1]

THIS picture represents a whimsical design, which seems at first sight to promise a well regulated building; but on a more attentive view, the eye is confounded in examining the parts, and finding out their symmetry. It exhibits a *portico*, supported upon four columns (resembling lamp-stands), chiefly of the composite order, if we regard only their capitals, their figure and proportion. They have attic bases, and rest upon a *socle*, or basement, adorned partly in the manner of a pedestal, with a large horizontal aperture in the middle. This portico seems to inclose a *pluteus* [2], or pew of wood, of a moderate height. There is another portico behind this, but of the ionic order. The entablature, though in the grotesque taste, approaches nearer to the doric than any other, because it is ornamented with *triglyphs* and *metops*. One festoon on the right, and another on the left, unite as usual the whole colonnade; these divide at the soffit of the hinder portico, or, to speak more properly, are attached to it; and form there a crown for a little wheel or shield [3]. If we make allowance

[1] Catalogue, n. 49.

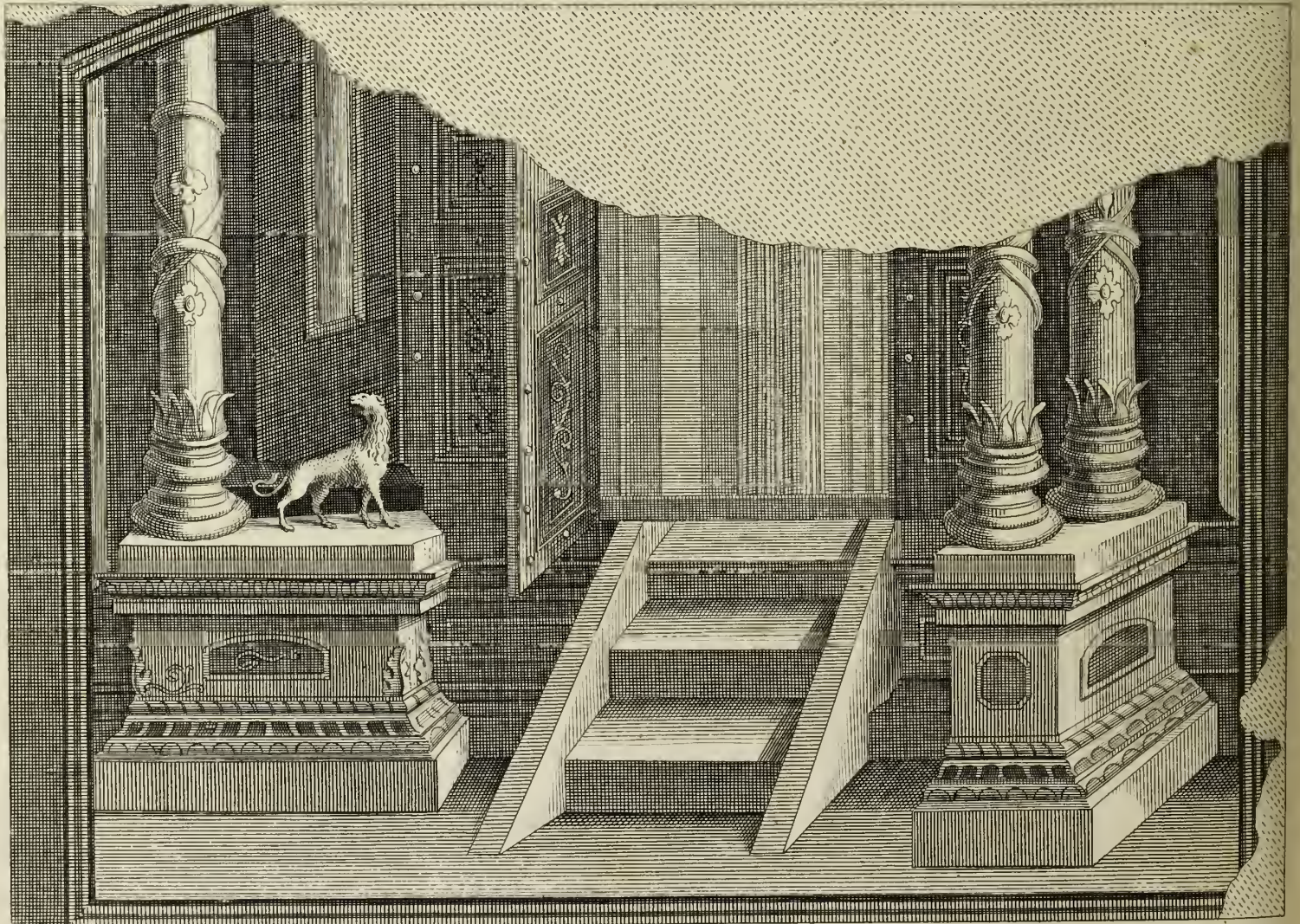
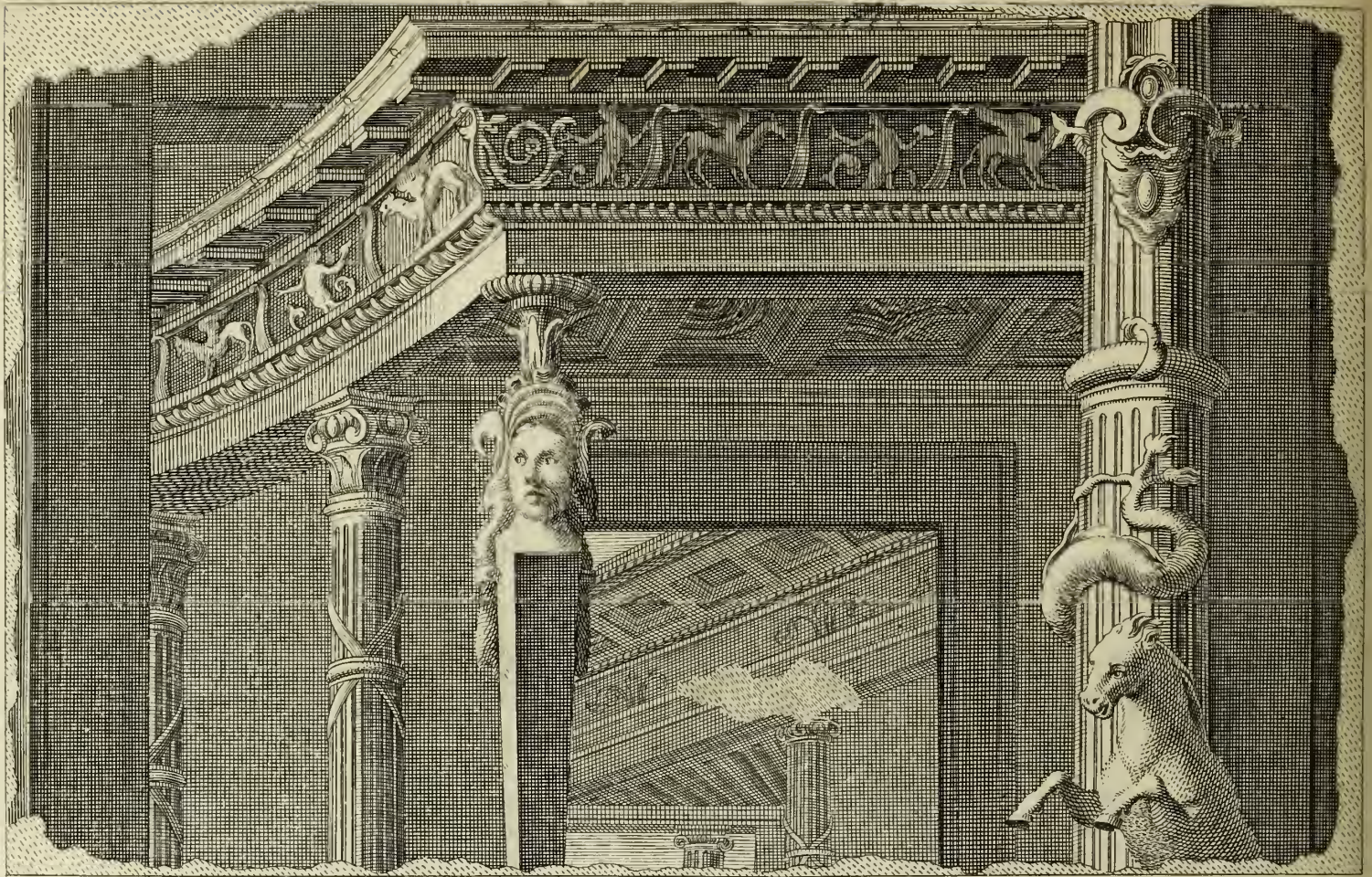
[2] These were called *Plutei*, and were either of marble or wood. *Vitruvius*, iv. 4. "Item intercolumnia tria, quae erant inter antas, et columnas, *pluteis* marmoreis, sive ex intestino opere factis intercludantur, ita ut fores habeant, per quas itinera prona fiant." See also *Varro de re Rust.* iii. 1.

[3] The custom of hanging *paterae*, or *shields*, at the entrances of temples is well known. See the notes upon Plate *xlvi*ii.

for what is the effect of negligence or ignorance, such as that neither the columns, the architraves, nor the cornices, have correspondent heights, we may conjecture that the painter designed to form a *pronaos*, or vestibule of a temple [4], inclosed with the usual wooden parapet; and at the same time to give a view of the *forum*, of which temples usually formed a part [5]. The back-ground is yellow. Dimensions, four feet by three feet two inches.

[4] See *Lexicon Vitruvianum*, in *Pronaos*: and *Potter's Antiquities*, ii. 2. where he gives an account of temples, and their several parts.

[5] See *Palladius*, *lib. iv. cap. viii.* and *ix.*



P L A T E XLII. [1]

THIS plate contains two different pieces of painting, which are both imperfect. The first, if we would liken it to any thing, may best give us the idea of a magnificent vestibule to a grand house [2]. For if we except the first large insulated columns [3], ornamented with a sea monster, and other fancies of the painter, there are on the right of the picture three columns, taking in the foremost, which resembles a *term*, or *caryatid*; and as many are to be supposed on the left: these six are to support a large pavilion, which is here represented. The composite capital, the *entablature*, and above all the very beautiful frieze of this vestibule, merit attention. Through the void space of the door appears an ionic colonade, which gives the idea of a *hall*, or *cava aedium* [4].

[1] Catalogue, n. 136, and 270.

[2] *Vitruvius*, vi. 8. "Nobilibus facienda sunt vestibula regalia, alta atria, peristyliam amplissima." See also *lib. i. cap. ii.* The controversy among the ancients themselves upon the distinction between *Atrium* and *Vestibulum* is well known: as is also the difference of opinion among the lawyers, whether the *vestibulum* was a part of the house or not. See *Aulus Gellius*, xvi. 5. and *Gronovius* upon the place. Also *Budæus* upon l. 245. of *V. S.* and *Cujacius* upon the same passage, and upon l. 157. and *T. in Tom.* viii. p. 599 and 554. and *Obs.* xiv. 1. tom. iii. p. 390. It is certain that the *vestibulum* was on the outside of the door towards the street, and was sometimes surrounded with porticos. We may observe that what *Paul* calls *vestibulum*, l. 19. § 1. *Comm. Div. Nerazius* calls *Portico*, l. 47. *de damno inf.*

[3] The custom of putting statues and columns in the vestibules, and before the doors of magnificent palaces, is well known. See *Suetonius* in *Nerone*, c. xxxi. and *Cedrenus*, ad *A.* xiv. *Maurit.* Also *Suicerus* in voce Προστυλιον.

[4] As before the door there was a vestibule without, so next to the door within followed the *atrium*, which *Vitruvius*, vi. 3—8. seems to make the same with the *Cava aedium*. See *Vitruv.* v. *Atrium* and *Cava aedium*.

This picture is in all respects valuable ; for we are certain, from the proper diminution of the objects, and the correspondent softening of the tints, that the ancients were better masters of keeping than some are willing to allow [5]. It is twenty inches and an half high, and thirty-two inches wide.

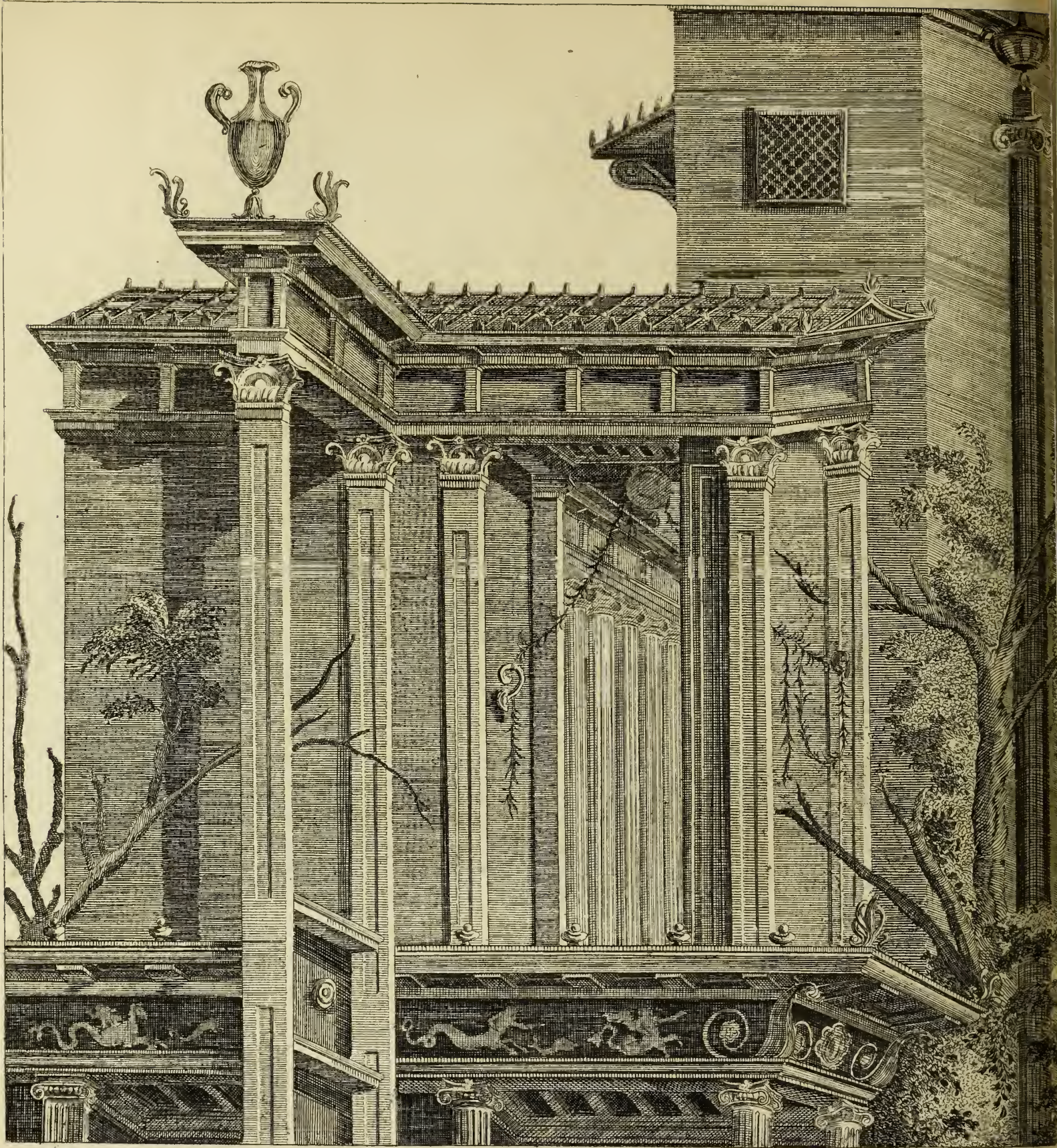
The other piece seems to have three parts, distinct from each other. For the three columns not at all corresponding with each other, either in symmetry or proportion, cannot be considered as parts of the inside of the building ; but seem to be absolutely disjointed pieces, put together according to the fancy of the painter, in order to produce a good effect in the composition. As to what farther respects the building ; the three steps [6], and the *pluteus*, or parapet, together with the *buffola*, or door, in the middle, which also deserves attention [7], serve to persuade us that it is a *pronaos*, or porch. Height twenty-nine inches and an half, width three feet four inches.

[5] In the subsequent volumes will be exhibited other pictures, which will clearly decide this doubt, which has been so much controverted among the moderns.

[6] *Vitruvius*, iii. 3. says: “ Gradus in fronte ita sunt constituendi, uti sint semper impares ; namque quum dextro pede primus gradus ascendatur, item in summo templo primus erit ponendus.”

[7] *Vitruvius*, iv. 6. says, that folding doors, such as are represented here, “ aperturas habent in exteriores partes.” *Sagittarius*, de *Jan. Vet. cap.* iv. § i. remarks, that folding doors were appropriated to temples, and that they opened outwards. See also *Cujacius*, *obs.* xiii. 27. t. iii. p. 378. upon the difference between the Romans and the Greeks : the first of whom had the doors of their house opening inwards, the latter outwards.





P L A T E XLIII.[1]

THIS is a very pleasing picture. An ionic portico [2] (of which no more is seen than the capitals, and the entablature, with the frieze, ornamented with dolphins, tritons, and some other sea monsters) supports a wooden building, partly close and partly open. This latter part may be designed for a gallery [3]: the *capital* most resembles the *corinthian*; the *entablature*, *front*, and *roof*, are somewhat rambling and whimsical. On one side there is a fragment in the same taste, consisting of two wooden pilasters, which are united below; and the outermost of them supports an *amphora*. On the other side appears another *building*, and a very long column, upon which a vase is set for ornament. From all this we may conjecture, that the painter designed here to represent a dining-room; or else a tower, with a building of that sort [4], over the hall of a country house: the trees, which are made by the painter to extend their branches into the inside of the building

[1] Catalogue, n. 74.

[2] The different uses to which the Greeks and Romans put their porticos is well known: as also that they were annexed not only to temples, theatres, and other public buildings, but even to private houses.

[3] See *Vitruvius*, lib. ii. cap. viii. where, speaking of the necessity there was to build a greater number of stories in houses, on account of the great multitude of inhabitants, he says: “*Altitudines extructae, contignationibus crebris coaxatae, et coenaculorum summas utilitates perficiunt et despectationes.*”

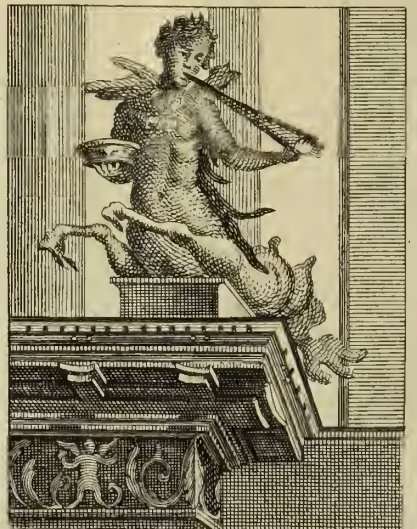
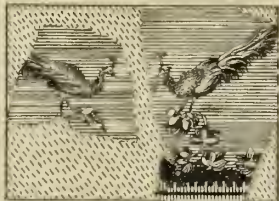
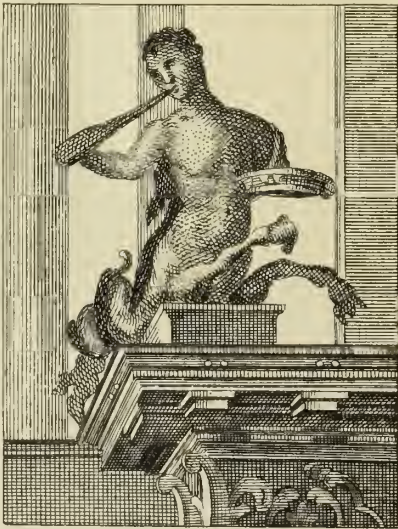
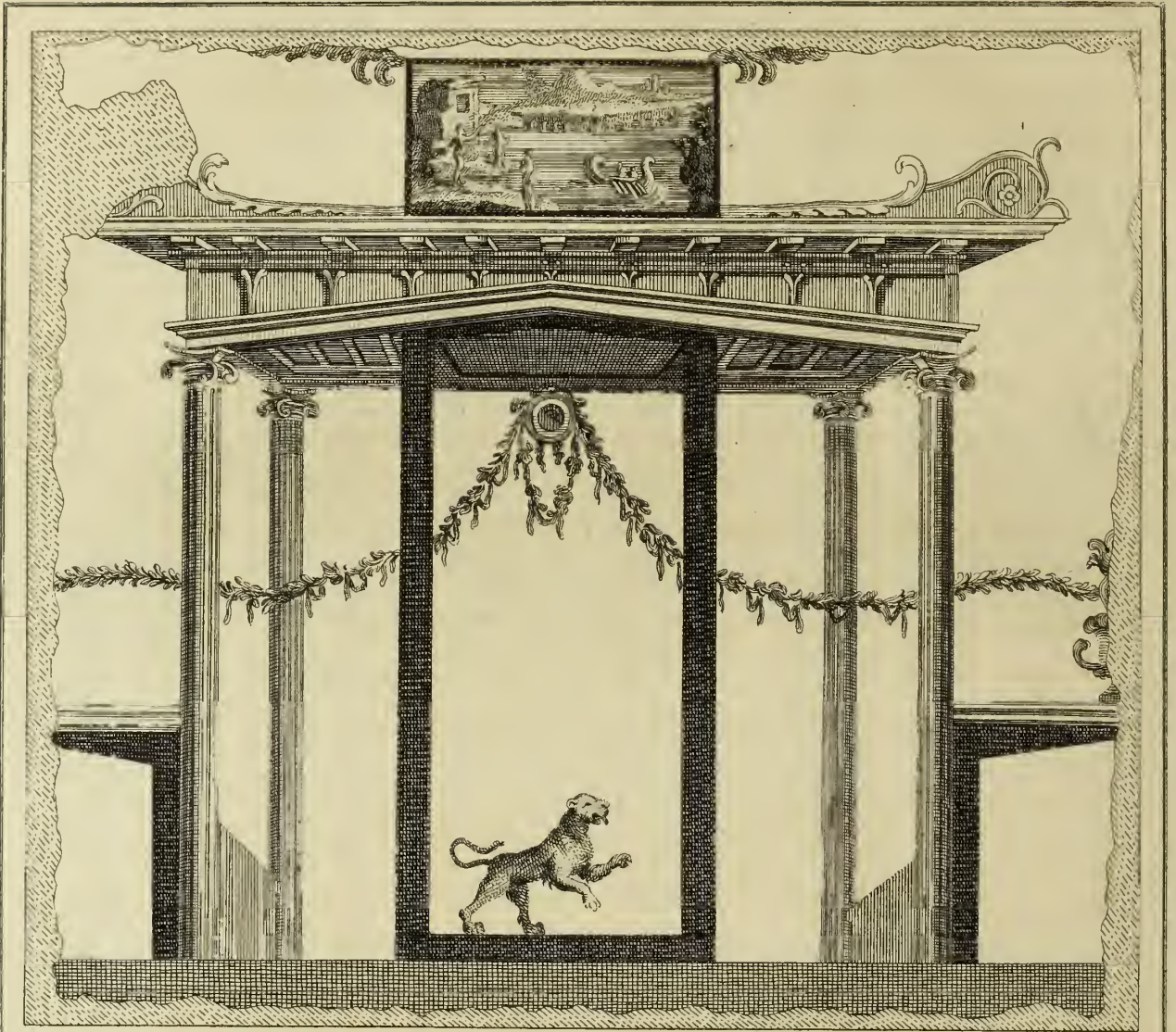
[4] See *Pliny*, *epist.* xvii. lib. ii.

in a whimsical manner, add some weight to the conjecture [5]. We may observe the usual festoon hanging from a little wheel [6]. The back-ground is blue. The height three feet seven inches, and the width three feet three inches. The *landscape*, with different sorts of animals [7], is beautiful. The back-ground of it is white, bordered on the top with red. The height is three inches and a half, the width four feet three inches.

[5] *Vitruvius*, lib. vi. 8. "Ruri vero—atria habentia circum porticus pavimentatas, spectantes ad palestras, et *ambulationes*. See *Pliny*, lib. v. *epist.* vi. There were always annexed to magnificent palaces "sylvæ, ambulationesque laxiores:" as *Vitruvius* tells us, vi. 8. See also v. 2. and 9.

[6] One has supposed that this picture represents a *Scena comica*. See *Vitruvius*, v. 8. and the rather, because the painter seems to have attempted through the opening of the gallery, to show the upper portico of the seats of a theatre, which was adorned with columns; five of which appear in this piece, and are of the ionic order.

[7] Catalogue, n. 73.



P L A T E XLIV.

THE first picture [1] which is engraved in this plate, though no less extravagant than the foregoing ones, is not without its beauty. It seems designed to represent a *tholus* [2], *vestibulum* [3], or some such building [4]; and the quadrangular building in the middle may point out the principal entrance, and the two lateral ones the lesser doors [5]. The columns, which are, like the rest, of the ionic order, and without bases, support the roof, and an entablature, which however

[1] Catalogue, n. 139.

[2] One thinks it is a species of *tholus*. *Servius*, upon *Aen.* ix. and the words *suspendive tholo*, observes: "Tholus proprie est veluti scutum breve, quod in medio tecto est in quo trabes coeunt, ad quod dona suspendi consueverunt—alii *tholum* aedium sacrarum dicunt genus fabricae Vestae, et *pantherae*. Alii tectum sine parietibus columnis subnixum." But although the *tholus* of *Vesta* was round, as *Servius* affirms, and *Ovid*, *Fast. lib.* vi. it will not follow, that it was never of any other form: the *scutum* was certainly an oblong. *Servius's* mentioning the *Tholus Pantherae*, and there being such a wild beast in the piece before us, give a considerable weight to the conjecture. And this picture, which represents a roof without walls, supported by columns, with a panther in the midst, may serve to inform us, that *Vossius's* correction of *Tholus Panthei* instead of *Pantherae* was unnecessary. But this conjecture has been rejected.

[3] We have already mentioned the magnificence of the vestibules of temples and houses.

[4] Some are of opinion that it is one of the alcoves, which are put in the middle, or at the end of walks, in gardens.

[5] This conjecture corresponds very well with the opinion that it is a vestibule: for we know that in the Grecian houses, and on the Roman stage which kept the same form, there was one principal door, which led to the apartments of the master of the family, and two others on the side which opened to those of the guests, or strangers. See *Vitruvius*, v. 7. and vi. 10.

seems

seems rather doric, by a kind of *triglyph*, and the *modillions* that are upon it. The *lions*, or whatever wild beast it is, and the usual *festoons* interwoven with red ribands, and the silver-coloured *discus*, all seem put there in order to fill up the void space, and to give the piece a spirit, and an air of lightness. The little picture [6] which appears above this fancied architecture, like a frieze or finishing to the piece, deserves attention [7]. The back-ground is white, the building is red, yellow, and green. It is thirty one inches high, and twenty-nine inches in width.

Of the remaining four small pieces in this plate; the two *tritons* [8] which are coloured of a high red, [*Chiaroscuro giallo, Catal.*] and rest upon two fragments of an entablature, founding each a *conch* [9], and holding in the other hand a *basket* of fruit, are perfectly alike, and seem to be fragments of one picture. Height thirteen inches; the first is ten inches and half, the second nine and half, wide. The next [10] little picture exhibits the bust of a *lady*, who has a pleasing and majestic countenance, her head is crowned with leaves; and by the side of this, part of another head is discovered. As

[6] It is a view of the sea, with buildings, human figures, and a boat with rowers in it. In the following plates there are vessels of a larger size.

[7] This little piece must be reckoned among the *parerga*, or *hors d'oeuvres*. Those things are properly called by this name which are put in for ornament, and to fill up the void spaces of the picture, but are not necessary to the principal action. *Pliny*, xxxv. 20. says: "Argumentum est, quod quum Athenis celeberrimo loco Minervae delubro Propylaeon pingeret, ubi fecit nobilem Parhalum, et Hammonia, quam quidam Nauficaam vocant, adjecerit *parvulas naves longas* in iis, quae "pictores *parerga* appellant." See also *Vitruvius*, ix. cap. ult.

[8] See *Ovid*, *Metam.* i. v. 335, &c. and *Apolonius*, *Argon.* iv.; who describe the tritons both as to shape and colour, as they are here represented. In Rome, upon the top of a temple of Saturn, was placed a very large triton, whose conch founded when the wind blew. See *Natalis Comes*, viii. 3. at the end.

[10] Catalogue, n. 331.

this

this has no distinctive marks, it is not easy to give any account of it. The back-ground is white. It is a square of ten inches and half.

The *peacocks* which the last piece exhibits [11] are very natural, and perch upon some stalks of white flowers. The back-ground is yellow. It is ten inches high, and thirteen inches wide.

[11] Catalogue, n. 724.

P L A T E XLV. [1]

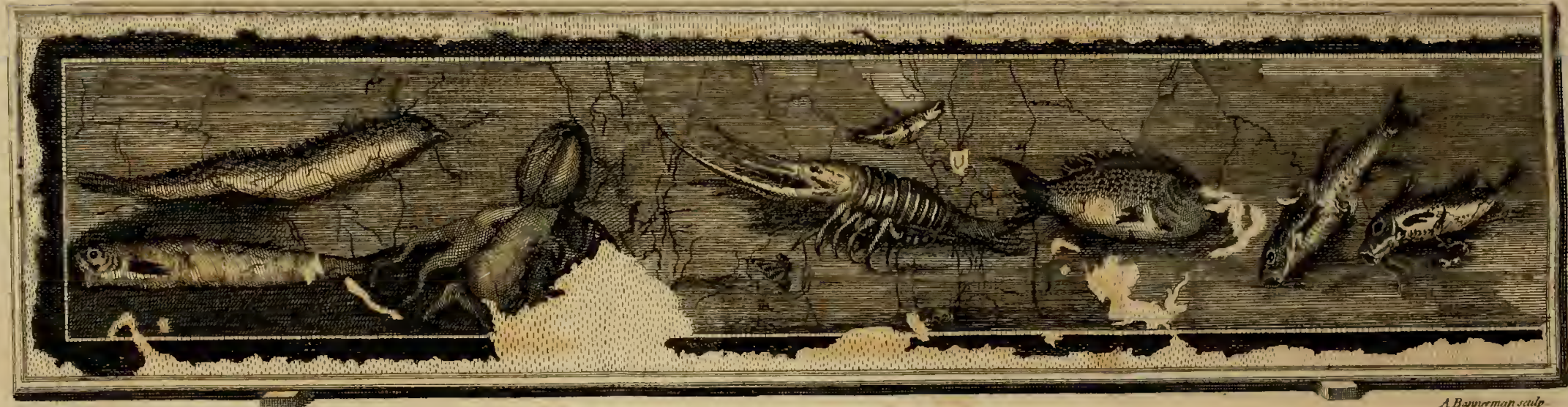
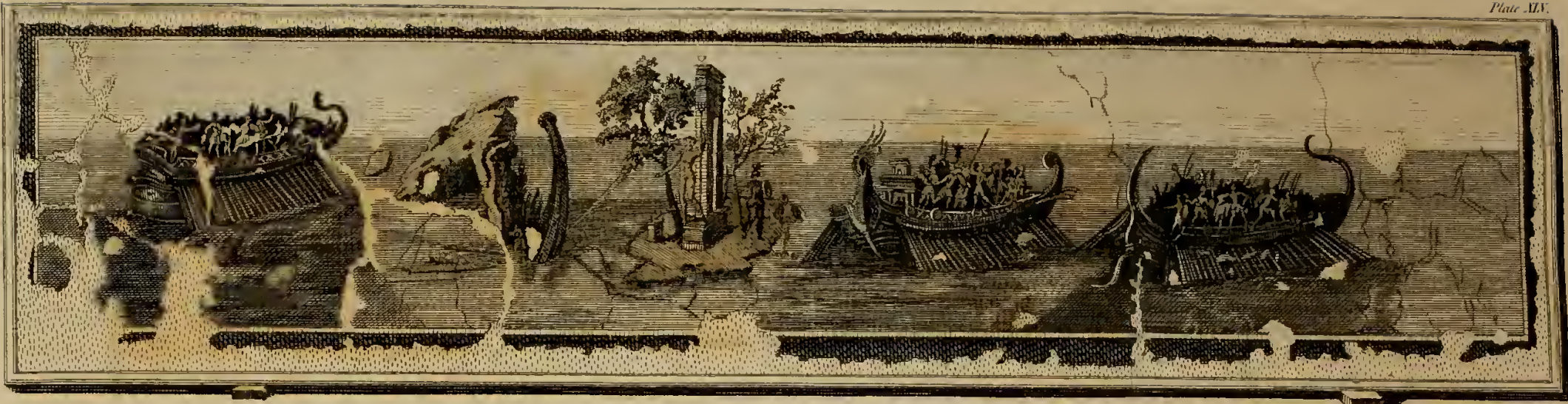
IN the picture [2] which is engraved in the first part of this plate, two ships of war [3] are represented, between which there is an obstinate engagement, and a third either wrecked upon the rock that is near it, or burnt and sunk by the enemy, so that the remains of it are scarcely discoverable upon the surface of the water: through the flame and water a figure appears, which seems to be that of a woman. A little island rises in the middle, with an altar, and a small temple between two trees, where Neptune is represented with his *trident* [4]. Near the shore, a young man is discovered with a helmet on his head, and armed with a shield and spear; near him is another man, but very indistinct, armed also with a shield, and who seems to be walking towards the sea. Though this picture is not in good preservation, and does not carry the marks of hav-

[1] Catalogue, n. 497 and 513.

[2] This was found in the ruins of Civita, the 13th of July, 1748; and the other at the same place, the 6th of the same month.

[3] The vessels of the ancients may be reduced to two principal kinds, merchant ships, and galleys. The first of these were called *onerariae*, and were for the most part of a considerable burden, and worked only by sails. The second were named from their form *longae*, and were almost always worked by oars alone. *Pliny*, vii. 56. relates the different opinions concerning the invention of ships of war; which some attribute to *Jason*, some to *Semiramis*, and some again to others: *Hippo* of *Tyre* was the inventor of merchant ships.

[4] This is the most common attribute of this deity.



ing been executed by one of the best hands; it deserves however an attentive examination. It may be remarked in all the three vessels, that the oars [5] seem to be in one line [6], yet

[5] It is a well-known controversy yet undecided, whether the ships of the antients had more than one bank of oars. The sentiments of the learned upon this subject may be reduced to two: first, the opinion which is supported by the greater number is, that the *biremes* had two banks of oars, one above the other: the *triremes* three; and so on as far as *quinquagintaremes*, of which we find mention in ancient authors. All however who have adopted this system, are not precisely of the same opinion; for some will admit no more than two, some three, some four, some five, others nine, and others as far as sixteen banks of oars, but no farther. Nor do they agree in their manner of explaining how these benches were disposed; some being of opinion that one oar was directly over another, others that they were placed triangularly, others again that they were disposed diagonally. The second is the opinion of those, who not being able to reconcile the enormous height of the vessels, the inconceivable length of the oars, the unavoidable confusion in the motion of them, the impossibility of managing them, and many other great difficulties hardly reconcilable with the laws of mechanics and with practice, are of opinion, that all their vessels had no more than one row of oars. But these are also divided into two parties: one of which suppose that by the oar we are to understand the rower himself, so that the *biremis* had two, the *triremis* three men to each oar, and so on to forty: the other, not understanding how an oar could be managed by forty men in a line, suppose that the ships of the antients had three different longitudinal stages or floors, disposed one above the other in such a manner, that the rowers at the head sat lower than those who were in the middle of the vessel, and these lower than those who were in the stern: and they distinguish the *biremes*, *triremes*, &c. by the oars being placed in pairs, in threes, and so on successively. But, according to this system, how great must be the length of their vessels to place 400, 1600, nay 4000 rowers (if we may give credit to the accounts of *Pliny*, *Photius*, and *Athenæus*) along the sides of them? Upon the whole, if we attend to the fact, it does not seem to admit of a dispute. The testimonies of authors are so clear and decisive, that they admit no room to doubt of the antients having vessels with two, three, four, and even so far as fifty rows of oars, one above another; besides, *triremes* are thus represented upon *Trajan's* pillar; and we have *biremes*, *triremes*, and *quadriremes* of the same sort upon medals and bas-reliefs. The whole is laid together in *Montfaucon*, tom. iv. p. ii. lib. ii. cap. iv. and xi. and in *tab. cxxxvi. to cxxxviii.* If, however, on the other hand we would find out the manner how this was done, or consider the practice, we shall find it scarce possible to give an account of it. All the arguments and reasons which may induce us to doubt of the fact are set forth by *M. Deslandes*, in his *Essai sur la marine des Anciens*. He is of opinion, notwithstanding, that *biremes* were built at Genoa, and *quinqueremes* at Venice, p. 116. See *Zeno*, in his notes on *Fontanini's Eloquenza Ital.* tom. i. p. 42. n. 6, not to mention here the systems of *Vossius*, *Meibomius*, *Scheffer*, *Palmier*, *Fabbretti*, &c.

[6] The holes through which the oars were put they called *τροπήματα*, *τροπήματα*, *σφραλμοί*, but most generally *ἐβύπαι*. See *Potter's Antiquities*, iii. 15.

there is room left for suspicion that they might be in more [7]. The shields [8] also which are hung to the sides of the vessels, the different machines [9], and the arms of the combatants [10], must none of them be neglected. In the middle ship, besides the tower [11] at the stern, and the two long beams [12] at the head, the standard with the eagle [13] is worthy

[7] There have been three different opinions upon this subject. Some will have it these vessels are *quinquiremes*, because, say they, in that which is burning and ready to sink, we may clearly discover five oars, one above another, though in the other three the painter has not made the ranks distinct, but has only given a hint of the division. Others can find no more than two rows of oars, one in the line in which they are represented in the picture, the other marked out by the upper line, where the holes only are observed: and they remark, that in an engagement the first row of oars was taken away, as we learn from *Plutarch*, in his *Life of Antony*. Lastly, others maintain that there is no more than one row of oars; and think these vessels may be called *liburnae*. See *Vegetius*, iv. 53. and 37. And it is well known, that these were afterwards called, by the later Greeks, *Γαλαται*; for we read in the *Tacticks*, *γαλαταις μονηρια*, *Galatae*, vessels with one row of oars. See *Scaliger's* remarks on *Eusebius*, ann. MCCCXX.

[8] The same may be observed in the ships which are represented in the next plate, where we shall speak of the custom of hanging shields at the sides of vessels. Here it may suffice to observe, that it was a signal of a battle. *Plutarch*, in *The Life of Lysander*.

[9] Ships of war were covered with a deck, which protected the rowers, who were placed under it; and on the top of this the soldiers fought. It had the names of *κατασρωμα*, and *καταφρασμα*; whence this sort of ships were called *καταφραστοι*. *Homer* calls them *κρια νηων*. But in the times of the Trojan war, only the head and stern were covered, and they fought from thence. The *Thasii* were the first who covered the whole vessel. *Pliny*, vii. 56. There were also other shelters; for the soldiers were covered from the arms and machines of the enemy. There was besides a *σωσανιον*, made like a tower, from whence the soldiers threw their darts, &c. on the adverse vessels. See *Potter*, iii. chap. xvi, xvii.

[10] Besides the shields with which the combatants are furnished, we may distinguish the long spears, called by *Flaccus*, *tela trabalia*, and by *Homer* *μακρα δορατα*. See *Vegetius*, iv. 44.

[11] These towers used to be erected at the time of a sea fight upon the decks of the vessels, and the invention of them is attributed to *Agrippa*. Usually they were placed at the stern, but sometimes at the head. See *Laurentius*, *de variet. nav.* In some *bas-reliefs*, published by *Montfaucon*, tom. ii. p. ii. pl. cxlii. which represent a sea-fight, we see towers in the middle of the vessels. The towers in this ship may perhaps point it out to be the praetorian, or admiral's ship; for this, as *Laurentius* observes, had generally a tower.

[12] The same may be observed in one of the vessels in the next plate, where see note [7].

our observation, as likewise a small pavilion [14], and some women [15].

In the second picture *fishes* of different forts are represented.

[13] This has made one imagine (though with no great probability) that the famous battle of Actium, or that between Sextus Pompeius and Agrippa, between Melazzo and Cape Pelorus, may be here represented. Others think it is nothing more than a fancy of the painter.

[14] There is a pavilion resembling this in a vessel upon a bas-relief which is given us by *Montfaucon*.

[15] Sometimes they had women on board their ships of war, as is observed by *Scheffer de Mil. Nav. lib. ii. cap. ult.*

P L A T E XLVI. [1]

THE picture which is engraved in the first part of this plate exhibits a great variety of very beautiful objects. The first which presents itself is a *building* [2] upon the shore, on the right of which arise several *trees*, and on the left a taper pilaster [3], before which stands a *man* looking towards the sea. Upon this are four vessels [4] loaded with different kinds of tackle [5], and *soldiers*. There are several circumstances which deserve our attention in these ships. All their heads have either a human or some monstrous face upon them [6].

[1] Catalogue, n. 698.

[2] It seems to be nothing more than a small house: though some will have it to be a temple.

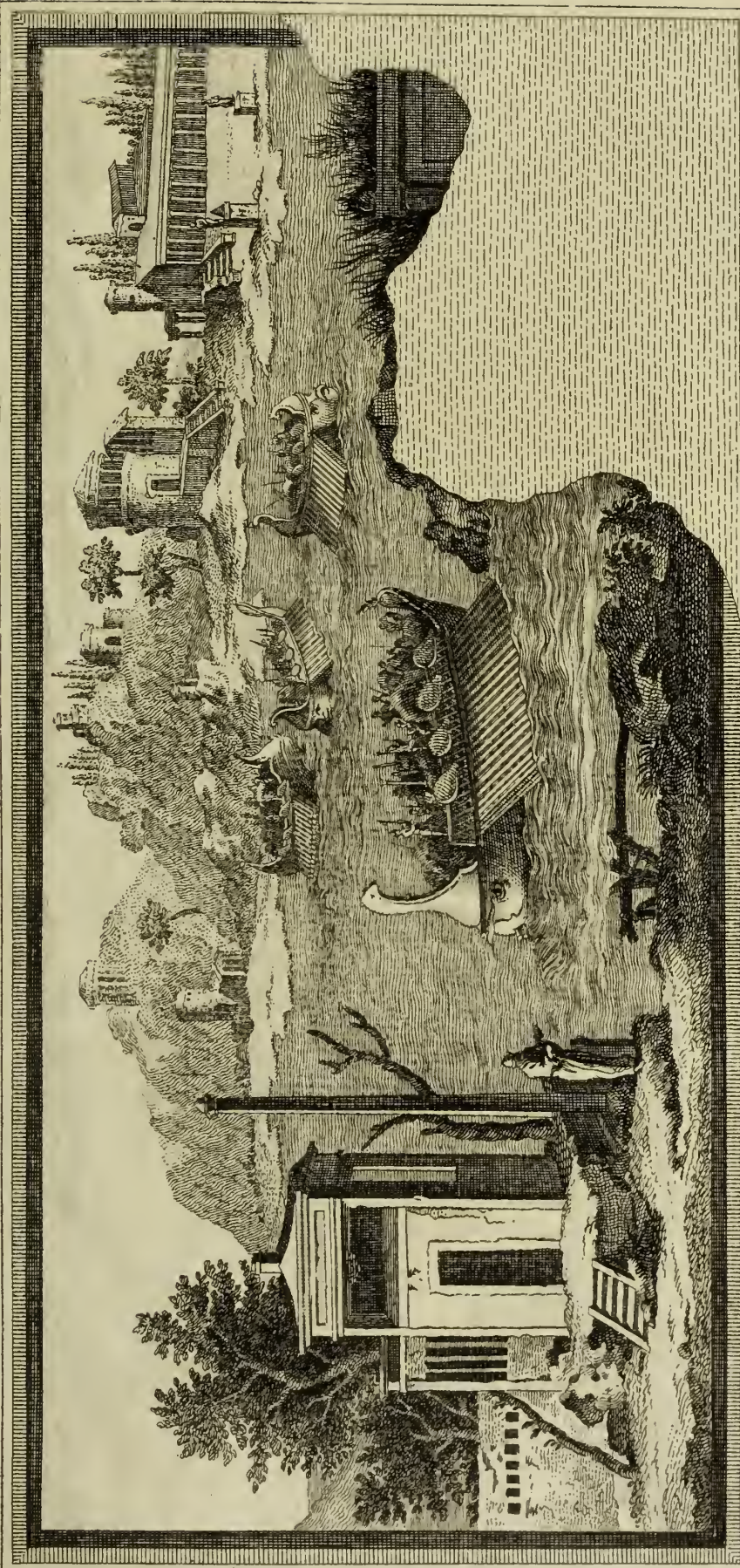
[3] It is conjectured that this may be a *pharos* to give light to sailors in the night: it may be supposed that the *globe* which we see on the top of it, was intended to contain the light. The diameter is by no means proportionable to the height. Others will have it to be an altar.

[4] Some would fain discover here several rows of oars: but there is either one row only, or at least no more are to be distinguished. They observe also that the invention of *triremes* is ascribed by *Pliny*, vii. 56. to *Aminocles*, and that he quotes *Thucydides* for it. Now *Thucydides*, lib. i. § 13. says only, that the Corinthians were the first who made use of them. See *Salmasius ad Jus At. et Rom.* p. 693.

[5] They seem to be loaded with spoils, perhaps taken from the enemy: and we may observe that there are risings in the middle, as in those of the preceding plate.

[6] The antients used to paint, carve, or fix upon the heads of their vessels, figures of men or animals; and these figures served principally for marks to the several ships, by which the mariners and soldiers might distinguish them one from another in a large fleet. These figures also gave names to the ships; and hence it is that we often find them called bulls, goats, rams, &c. Thus in *Virgil*, *Aen.* v. and x. they have the different names of *Pristis*, *Chimera*, *Scylla*, *Centaurus*, *Tigris*, and

The



The head of the foremost has also two ends of *beams* projecting from it [7], and something that resembles a goose's neck [8]. Upon the stern a branch is set up, which seems to be of bay [9]. Along the netting, or waste-boards, of this and the other ships [10] shields are hung [11], in the same manner as in the preceding picture. The other part of the piece exhibits to view, hills, rural prospects, and buildings dispersed

Triton. See also *Bayfius* and *Montfaucon*, who have got together the antiques upon which these images on the heads of vessels appear. The *tutela* was different from the *sign*, or *παρασημιον*. *Ovid*, *Trist.* i. *el.* ix.

“Est mihi, sitque precor flavae tutela Minerva

“Navis; et a pīsta casside nomen habet.”

For, besides the sign upon the head, they used to carve the images of those gods upon the stern of their vessels, to whose care and protection they intrusted themselves. There were different deities in different nations to whom the protection of ships were attributed; and according to their different uses they had distinct gods assigned them: to merchant vessels *Mercury*, and to ships of war *Mars*. *Paris* tells *Helen* that her vessel was under the direction of *Venus*. See *Potter*, iii. 15.

[7] These may perhaps be the *επωτιδες*, which we find mentioned in authors: for when the head of the ship was made to represent a face, these had their name from the resemblance which they bore to ears. See *Scheffer de Mil. Nav.* ii. 5, and *Potter*, iii. 17. But it is conjectured, that the two beams which appear in one of the vessels of the preceding picture correspond better with the *επωτιδες*, and that the use of these was to defend their own ship by keeping off the blows of the enemy's beaks. Others say, that it was nothing but a whim of the painter, and that he designed to represent the beak itself, resembling two horns in the middle of the forehead, like that which we see upon the beak of one of the vessels in the other picture; and they add, that there is a propriety in it, arising from the situation of the beak: for at first the beaks were made high and long, but afterwards shorter, stronger, and in the lower part of the head, because then they would strike the enemy's ships in a place nearer to the water, and more difficult to be repaired.

[8] It was called *Cheniscus*, from *χην*, a *goose*: and this sign was put as the omen of a fortunate navigation. *Scheffer*, ii. 6.

[9] The custom of crowning ships with bay in victories is notorious. *Scheffer*, iv. 2. remarks, that on these occasions a vessel was dispatched before with a branch of bay, to carry the intelligence.

[10] This was called *τευχος*, a *wall*, because it was a kind of parapet, covered with skins, or interwoven with other matters, to defend the men from the weapons of the enemy, and also from the breaking of the waves, as *Casaubon* observes on *Polienus*, lib. iii.

[11] These may be either shields taken from the enemy, or else they have a reference to the custom of hanging their own arms over the side or stern of the vessel. See *Scheffer*, iii. 3. and *Alexander*, *D.G.* vi. 32.

about,

about, and placed at different distances, forming altogether a very rich landscape [12]. Among the buildings, the largest, with a long portico supported by a great number of columns, and two statues before it upon their pedestals, merits a particular attention [13]. Size, fifty inches by thirty.

The *first* [14] of the three remaining pieces in this plate represents two birds, of a green colour with red breasts.

The *second* [15] has figs, grapes, and other fruit.

And the *third* [16] a *partridge* pecking a plant, and another bird upon the point of seizing an insect: the back-ground of these is black.

[12] So many towers seem to be here represented in order to show the use which was made of them; that is, to announce the approach of the enemy, and to give notice of it by means of lighted torches: indeed these towers were from hence called by the Greeks *φρονήματα*, and such lights are named by *Pliny*, *ignes praenunciativi*.

[13] It seems to be either a *praetorium*, or a magnificent country-house. But upon this subject we shall speak hereafter.

[14] Catalogue, n. 697.

[15] Catalogue, n. 696.

[16] Catalogue, n. 697.



P L A T E XLVII. [1]

THE pictures which are engraved in this plate do not seem to require any explanation. What is here represented is so clear, that it may be easily understood at first sight. If any one however would consider them with a more attentive eye, he cannot but admire the taste and fancy of the painter.

In the first [2] we see a *parrot* [3], executed with much grace and beauty, drawing a little *car* [4], and guided by a

[1] Catalogue, n. 304.

[2] It was found October 10th, 1745, in the souterrains of Resna.

[3] *Pliny*, x. 42. thus describes these birds: "Super omnia humanas voces reddunt Psittaci et quidem sermocinantes. India avem hanc mittit: Psittacem vocant, viridem toto corpore, torque tantum miniato in cervice distinctam." Such exactly is that which is here painted. The ancients do not seem to have been acquainted with any other species of parrot besides the *Indian*, since we find that this bird was constantly called *Indian* by *Ctesias*, *Aristotle*, *Aelian*, *Pausanias*, and others mentioned in *Bochart's Hierozoicon*, p. ii. b. ii. c. xxx. p. 342. We read, in *Didorus*, ii. p. 95. that there were parrots also in *Syria*: but *Wesselingius* remarks, that by *Syria* we must here understand *Assyria*, upon the confines of which there was a city called *Sittacus*, or *Pstittacus*, which he supposes to have had its name from these birds; though *Vossius*, *Etym. Psittacus*, conjectures that the bird had its name from the place, and was called *Sittacus*, because it first came from the country of *Sittaca*. However this may be, *Arrian. in Indicis*, tells us, that *Nearchus*, who was in the army of Alexander, relates as a strange thing, that there is in India a bird named *Sittacus*, which speaks with an human voice. Whence *Bochart* remarks, that in those times they were not known in Greece so much as by report. *Callixenus of Rhodes*, quoted by *Athenacus*, ix. p. 387. says, that in the reign of Ptolemy Philadelphus parrots, peacocks, pheasants, and other rare birds, were shown at Alexandria as a great wonder. In the time of *Varro* they were known at Rome, but

gryllus [5], holding the reins in its mouth. It is not unusual to see these pleasantries or allusions [6] upon gems [7], and

were very rare. *Lib. iii. cap. ix. de Re Rust.* speaking of a sort of uncommon fowls, he says: "In ornatibus publicis solent poni cum psittacis, ac merulis albis, "item aliis id genus rebus inusitatis." *Ovid* also, when he laments the death of his Corinna's parrot, *Amor. ii. el. vi.* calls it:

— "extremo munus ab orbe datum."

They were indeed become less rare under Augustus: whence it seems strange, that *Pliny*, vi. 29. in his relation of the journey made by those who were sent at the command of Nero from Syene to Meroe, when he describes the island *Gagaudes*, should say: "Inde primum visas aves psittacos."

[4] The bars of this carriage are worthy our observation. And the elegance with which the painter has fastened them to the neck of the parrot cannot escape us.

[5] *Bochart*, in his *Hierozoicon*, lib. iv. cap. i.—viii. speaks largely of the different sorts of locusts, their natures, and the names by which they were known among the Jews, Arabians, and Greeks: among others, cap. i. p. 451, he reckons *gryllus*. The Greeks called the hog by this name, from his grunting; though in general they expressed any thing small by the word *Γρυ*. See *Suidas*. *Isidore*, xii. 3. is of opinion, that the *gryllus* had its name from the noise which it makes: and he speaks of the singing *gryllus*, which *Pliny* also mentions in the end of his twenty-ninth book: "Gryllus cum sua terra effossus et illitus. Magnam auctoritatem huic animalis perhibet Nigidius: majorem Magi, quoniam retro ambulet, terramque terebret, fridat noctibus. Venantur eum formicae circumligato capillo in cavernam ejus conjectae, efflato prius pulvere, ne sese condant, et ita formicae complexu extrahitur." Speaking, xxxv. 4. of Antiphilus the Egyptian, a scholar of Ctesidemus, he says: "Idem jocosò nomine gryllum ridiculi habitus pinxit. Unde hoc genus picturae grylli vocantur." *Hardouin* will have it that the *gryllus* which Antiphilus painted was a man. That this was a man's name indeed is certain, and both the father and son of Xenophon was well known by it. It does not however follow that *Pliny* may not be understood to mean the insect called *gryllus*: from whence fanciful pictures obtained the name of *grylli*. *Menage Orig. Ling. Ital. v. Grillo*, thinks that this word, when it means fancies or extravagant conceits, is derived from that odd little animal the *gryllus*, which can either stand firm or hop, as *caprice* is derived from the playfulness of the *capra*, or goat. All this is observed by one who contends that *Pliny* means by *gryllus* that species which is called grasshopper, of which kind is this which is here represented. But this opinion was not entirely approved.

[6] One conjectures that this may be a satirical rebus, expressive of some particular action, and under the figures of a *gryllus* and a parrot, alluding to the characters of two persons one of whom had power over the mind of the other, having perhaps some reference also to their names. To this purpose mention is made of a famous witch named *Locusta*, whom Nero made use of to poison Claudius and Britannicus, and to whom many Roman ladies applied in order to poison their husbands. See *Tacitus Annal.* xii. 66, and xiii. 15. also *Juvenal, sat. i. v. 69 to 72.*

even

even upon medals [8]. The back-ground of this picture is black. The size nine inches and an half by eight.

The other piece contains *fishes* of different kinds [9].

[7] On a gem in *Agostino*, p. ii. t. 143, there is a car drawn by two cocks, and driven by a fox, who holds the reins in his paws.

[8] See *Wolfgangus Lazius's Greek Antiquities*, b. ii. c. ii. tab. v. n. 9.

[9] Catalogue, n. 300. We have already observed in another place what Pliny says of this kind of pictures.

P L A T E XLVIII. [1]

THE ground of this piece [2] is divided into two compartments. The landscape contained in the upper one is very simple if compared with the lower one, which by the variety and novelty of its objects has a beautiful effect. In the first there hangs, suspended by a purple riband, as we discover it to be from the two ends which appear, a *shield* [3], or wheel, of a golden colour, on which is carved a Medusa's head [4]. In the middle rises an *oak*. Near the trunk of this

[1] Catalogue, n. 577.

[2] This, with the following, was found in digging at Resina.

[3] It was the custom of the ancients in early times to hang up in their temples the shields and arms of conquered enemies. Hence arose another of a different kind, which was that of placing in temples shields on which were represented portraits of their progenitors, or other illustrious persons. See *Buonarroti Medagl. p. 9, &c.* However this may be, it is certain that the ancients were accustomed to hang up shields of gold, silver, and other metals, in their houses, temples, and other public places, for ornament: and that they carved upon them the heads of their ancestors, or some of the gods. *Augustus* adorned the courts of justice with shields of this kind, which bore the resemblances of those who had signalized themselves in the arts of peace or war. These shields were sometimes quite plain, and sometimes instead of the faces they had only the names of those to whom they were dedicated; as will be seen in the next note.

[4] *Pausanias*, v. 10. relates, that in the temple of *Jupiter Olympius* there was fixed a shield of gold, on which was carved the head of Medusa; “*ασπις ανακείλαι χρυση, Μεδουσαν την Γορβονα εχχσα επειρλασμενην.*” and that these four verses were inscribed upon it:

“*Ναῖ μιν φιαλαν χρυσεαν εχει, εκ τε Ταναγρας*

“*της Λακεδαιμονιοις συμμαχιδῶ γε τεθεν*

“*Δωρον, απ᾽ Αρπειων και Αθηραιων και Ιωνων,*

“*Ταν δεκαλαν νικας ενεκα τω πολεμω.*”



stands a *nymph* [5] with a *bill* [6] in her hand; and from her middle, instead of limbs a number of roots extend themselves in a grotesque taste [7], stretched out and twisted about on all sides. On each side of the oak is a small *palm* [8].

In the other landscape, which is an oblong, we may observe in the first place a small temple, to which we ascend by five steps [9]. The portal is adorned with a festoon: on the frieze

Thus translated by *Amaseus* :

“ Ex auro phialam capta posuere Tanagra,
 “ Juverat haec bello quod Lacedaemonios,
 “ Cecropidae, Argivique duces, et Ionica proles
 “ Victores, partis de spoliis decimam.”

Here *Kuhnus* observes, that *Amaseus* is mistaken in saying, that the Athenians put up this shield in memory of their having overcome the Lacedaemonians: for they were the conquerors according to *Plutarch*; and the Tanagrians their allies put up the shield from among the spoils of their conquered enemies; and he makes a just reflection that the Doric dialect, in which these verses are written, does not suit with the Ionians. But not to insist upon this, we may remark, that *Pausanias* calls *ασπιδα* a shield, what in the epigram is called *φιαλον* a cup. If we consider the figure of a shield, which is round and hollow, we shall perceive that it might be called indifferently by either name. *Aristotle*, *Poet. cap. xxi.* expressly remarks, that we may say with equal propriety: “ *ασπις φιαλη Αρεως, και φιαλη ασπις Διονυσος* :” *the shield is the cup of Mars; and the cup is the shield of Bacchus.* Whence also we may understand his meaning, who called his goblet *the shield of Minerva.*

[5] It is well known that the *Dryads* and *Hamadryads* were so called, from the Greek word *δρυς*, *oaks*; because it was believed that they were born with those trees, and died when they decayed. See *Callimachus*, *Hymn. in Del. v. 81, 83.* and the learned *Spanheim*, who observes that *δρυς* signified sometimes in general any tree whatsoever. See also *Athenaeus*, iii. p. 78.

[6] The bill is ingeniously put into the hand of this nymph by the painter, to signify that the *Dryads* had the care of their respective trees; and that they avenged any injuries that were done them. See in *Apollonius*, *Argon. ii.* how a nymph avenged herself on such an occasion: and in the *Scholias*t upon v. 478, how another was grateful to him who preserved her oak.

[7] What *Vitruvius* says upon this kind of pictures has been observed in another place. Though here the painter seems to intend chiefly an allusion to the union of the tree with the nymph; or rather to the generation of the nymph from the oak: for, as *Spanheim* remarks in the place quoted above, nymphs were supposed to be produced from trees.

[8] There is no fruit to be seen in this picture. *Pliny*, xiii. 4. where he speaks at large concerning this tree, observes, that it produces no fruit in Italy, or any other part of Europe.

[9] Here again may be observed, as we have remarked before, the unequal number of steps to the temples.

of the architrave there is a bust [10], and on the top a *serpent* [11] of *bronze*. The steps are bounded on each side by base-ments as usual, and on them are two *crocodiles* [12] of the same colour. Behind that which is on the left hand of the temple, upon a higher pedestal in a *nich*, is placed an Egyptian *idol* [13]; behind this nich appears a *building*, which is also a part of the temple, on the roof of which sits *Anubis* [14]. There are also several persons in different attitudes: among these is one who deserves more attention than the rest; he is pulling back by the tail an *afs* loaded with *vessels* of glass, as we may reasonably suppose from their showing the redness of the liquor which they contain through them [15]: we cannot but admire the spirit with which the afs-man is expressed in the act of drawing back, with all his force [16], by the tail, his beast of burden, in order to save it from the jaws of a *crocodile* that stands on the bank of the river; which by this mark, if there was no other, we may suppose to be the *Nile* [17]. Size, three feet nine inches by two feet eight inches.

[10] By the Greeks called *ερωσκουη*.

[11] Perhaps to denote the genius of the place.

[12] In the notes upon the fiftieth plate we shall speak upon this animal, which was sacred among the Egyptians.

[13] We often meet with pieces of this kind, representing the Egyptian deities. *Lucian*, in his *Council of the Gods*, laughs at them with great pleasantry.

[14] This Egyptian deity is well known: *Virgil* calls him *Latrator Anubis*.

[15] Though *Herodotus*, *book* ii. tells us, that the Egyptians planted no vines; yet he subjoins, that this industrious people knew well how to supply the want of wine by other medicated liquors. See also *Diodorus*, i. 34.

[16] Such is the force which the man exerts, that he gets entirely beyond the centre of gravity; he does not fall, because the afs supports the whole weight, by pulling violently against him.

[17] *Pliny*, xxxv. 11. commends *Nealces* exceedingly, because in painting the naval engagement between the Persians and Egyptians, in order to show that the action happened in the Nile, "Afellum in litore bibentem pinxit, et Crocodilum "insidiantem ei;" the very circumstance which is here represented. This being granted, we may suppose that the little temple placed on the bank of this river, was perhaps dedicated to one of the numerous Egyptian deities; for besides *Osiris* and

Ifis, who were worshiped by all in general, as *Herodotus*, ii. 42. tells us, and *Damascius*, in *Photius*, *cod.* 242, every village had its own peculiar god besides. It is not improbable that it might be dedicated to Perseus; of whom *Herodotus*, ii. 91. relates, that having brought from Libya into Egypt the head of Medusa, who was slain by him (see the story in *Ovid* and others), he built a temple in the city of Chemmis, surrounded with a grove of palm trees, and with two great statues before the entrance. And, as we know besides that the Egyptians made no account of the Greeks except at Chemmis, this conjecture has some weight. The oak dedicated to Jupiter, the father of Perseus, and the shield with Medusa's head, give it also some degree of probability. But as these very things make their appearance again in the picture of the following plate, we must suspend our judgement as to the deities of this temple.

P L A T E XLIX. [1]

THIS is a companion to the foregoing. It consists like the other of two parts. The upper compartment resembles extremely that of the last; only it is rather more simple: containing only the shield with the Medusa's head, and the oak, with the two palms on the side of it; omitting the dryad.

The lower compartment exhibits a different and perhaps a more beautiful landscape than the former. In the first place, we may observe a reservoir of water [2], surrounded with an embattled parapet, and a machine to draw up the water [3], together with its bucket: the man who draws it up is placed under a large awning [4] made up of several pieces hanging from a cross [5], and tied by the other ends to a tree. Next

[1] Catalogue, n. 575.

[2] The Egyptians, on account of their having no rain water, used to make canals from the Nile, and to collect the water into cisterns.

[3] The method of drawing water which we see here, is still practised among us, and with a machine much of the same kind.

[4] *Fabretti*, upon *Trajan's Pilar*, cap. vii. p. 214. speaks of the texture of these awnings; and shows with a great deal of erudition, that they were made of skins sewed together. Whence tent-makers were called σκηνορραφοί; and σκηνορραφῆς is by *Suidas* explained to be *one who sews skins together*. *St. Paul* was bred up to the trade of tent-making, as is related in *The Acts of the Apostles*, chap. xviii. where he tells us, that he worked in the house of *Aquila* and *Priscilla*, who were σκηνοποιοὶ τῆν τεχνην. *Pliny*, xiii. 4. says, that the leaves of palms “ad funes vitiliumque nexus, et capitum levia umbracula (resembling our straw hats) finduntur;” and it is well known, that they made use of them also for weaving into garments.

[5] *Tertullian*, *Apol. cap. xvi.* taxes the Heathens with worshipping the cross by many tokens, without being sensible of it, and then subjoins several instances:



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we may observe different buildings, with towers; one square, others round, and placed [6] at different distances, very like in all respects to those which we have in our villages. In the back-ground is a piece of ground [7] walled in; at one end of the inclosure is an house, whose roof is of different heights. Lastly, in the distance there is a small building separate from the rest, serving perhaps for an engine-house to the reservoir, as the wheel [8], which is by it, seems to indicate [9]. There are several figures in various attitudes: that deserves particular attention, which, armed with a spear and shield, is attacking a crocodile [10] upon the bank of a river [11]. The back-ground of the upper part is white; of the lower blue. The size forty-five inches by thirty-two.

“suppara illa vexillorum, et labarorum stolae crucium sunt.” The figure of the *labarum*, or military standard, is well known from medals and bas-reliefs: we need only observe here, that tents used also to be marked in the same manner.

[6] There are scarce any of these sorts of landscapes which have not towers in them. We shall have occasion presently to say a few words upon them.

[7] Such pieces of ground as this are what were properly called *horti* by the Romans.

[8] *Vitruvius*, x. 10, *Pliny*, xviii. 10, and *Palladio*, i. 42, discourse upon the wheels of water-mills. This wheel may perhaps be one of these: and if we cannot discover all the necessary parts, it may be owing to the picture being injured in this place; or to the painter's having made it indistinct, in order to express the distance at which the wheel is supposed to be from the fore-ground. Or else this may be a machine to draw up water like that which we have in another piece, where some things upon this subject have been remarked.

[9] The picture having received damage in this part, the water which should turn the wheel cannot be distinguished.

[10] *Herodotus*, ii. *cap.* lxx. *p.* 115. speaks concerning the hunting of crocodiles; but the manner which he describes is very different from this. *Diodorus*, i. 35. relates three different ways in which this sport was exercised. Travellers tell us, that the crocodile is now hunted with a spear. See *Leo Africanus*, ix. *p.* 296. and *Maillet's Description of Egypt*, *lett.* ix. *p.* 32.

[11] We know this to be the Nile by the crocodile, as was observed above.

P L A T E L. [1]

THIS plate contains three parts [2]; and the three pictures which are engraved in it, seem all of them to relate to Egyptian subjects.

In the first, the painter seems to have intended to represent only the view of a rural cottage [3], upon the banks of the Nile. The animals which are here painted certainly belong to this river: for we discover not only the *crocodile* [4], but the *hippopotamus* [5] likewise. Near to the last of these is a *duck*,

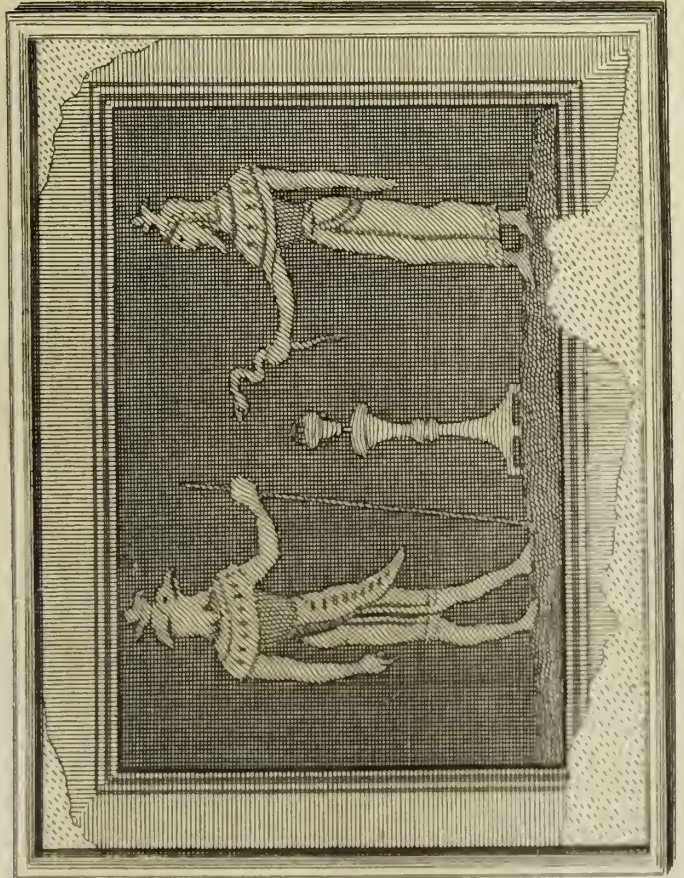
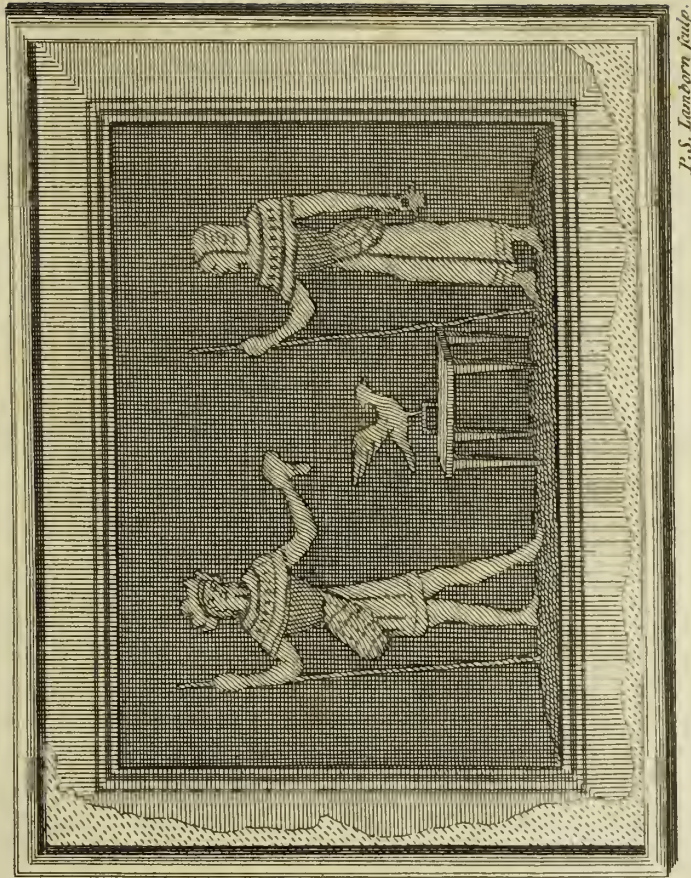
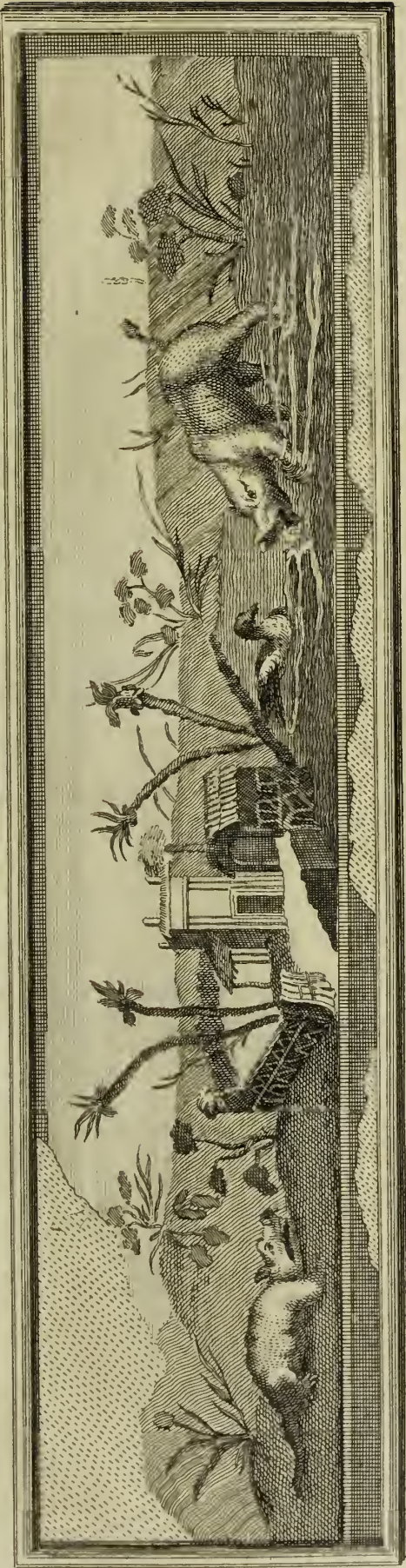
[1] Catalogue, n. 72, and 544, n. 1, 3.

[2] These were all found in digging at Refina, in the year 1748.

[3] It will appear to be nothing more, if we consider the *roof* which seems to be of *reeds*; and the inclosure and little tower, which seems to be either of wood or reeds. See *Heliodorus*, *Aeth.* i. and *Diodorus*, i. 36. Others will have it to be a temple.

[4] The crocodile is not peculiar to the Nile. *Pausanias*, iv. 34, attributes it also to the Indus. *Strabo*, xx. p. 696, and xvii. p. 826, gives it to the Hydaspes, and the rivers of Mauritania. *Aelian*, *Hist. Anim.* xii. 41, to the Ganges. *Stephanus*, and *Pliny*, to other rivers besides. Both painters, however, and sculptors, make the crocodile a distinguishing mark of the Nile. The figure of this animal is sufficiently known: and we meet with it on medals, as a mark of Egypt, as in AEGYPTO CAPTA of Augustus.

[5] That the Hippopotamus is found in the Nile we learn of *Pausanias*, in the place quoted above. *Philostratus*, *Imag.* i. 5. also, and *Lucian*, *Rhet. Praec.* make both that and the crocodile to be marks of that river. *Herodotus*, ii. 71. *Diodorus*, i. 35. and *Pliny*, viii. 25. describe them as they are here represented; and as we meet with them upon some medals. *Spanheim*, *de Usu et Praest. Numism.* p. 274. makes the Hippopotamus to be different from the *Hippocampus*, or *Sea-horse*. See *Olearius* upon *Philostratus*, *Her.* c. xix. n. 6. *Pliny*, viii. c. xxvi. observes, that the Egyptians learned the art of bleeding from the *Hippopotamus*: “Hippopotamus “ in quadam medendi parte etiam magister extitit: assidua namque fatietate obesus “ exit in litus, recentes arundinum caesuras perspeculatus, atque, ubi acutissimum “ videt stipitem, imprimens corpus, venam quandam in crure vulnerat; atque ita pro- “ fluvio sanguinis morbidum alias corpus exonerat; et plagam limo rursus obducit.”



or *goose* [6]. In the *trees* and *herbs*, though they have the appearance of caprice, we may however discover a resemblance to some of the Egyptian plants [7]. The size of this is forty-three inches by thirty-nine.

In the other two pieces the two principal deities of Egypt, *Isis* and *Osiris* [8], seem to be represented, together with some of their symbols.

In the first is *Osiris* on the right, with the head of a *hawk* [9], crowned with the *lotus* [10], and he has a *wand* [11] in

[6] The duck is esteemed to be the symbol of winter. See *La Chauffe*, tom. ii. *scel.* v. tab. xx. But some are of opinion, that the painter has put the duck along with the crocodile, to signify that this creature does not eat at all during four months, as *Pliny*, viii. 25. and *Herodotus*, ii. 68. affirm. Others say, that the duck, living on land or water indifferently, (*Aelian*, *Hist. Anim.* v. 33,) signifies here, that the two other animals, which accompany her, are of the same amphibious nature. But neither of these accounts are satisfactory. Others therefore will have this bird to be a *goose*, which we meet with on the *Isiac* table, and frequently on other Egyptian antiquities. And then it may denote the supposed divinity of the crocodile and Hippopotamus, because the *goose* was a victim in sacrifices. *Herodotus*, i. 45. observes, that in Egypt it was permitted only to sacrifice swine, oxen, calves which were clean, and *geese*.

[7] The trees are palms.

[8] Of all the Egyptian deities, *Osiris* and *Isis*, who were at the same time brother and sister, husband and wife, were chief. See *Herodotus*, ii. 42, *Diodorus*, i. 13. *Plutarch*, *de Iside et Osiride*, and others; who explain the whole mythology of these two deities.

[9] The hawk is one of the birds which was esteemed sacred among the Egyptians; *Aelian*, *Hist. Anim.* x. 14 and 24. *Osiris*, who was the same with the sun, of which this bird was the symbol, was sometimes worshipped under a figure which had only the head of this bird, he is represented in the *Isiac* table. See *Pignorius*, p. 62.

[10] It is notorious that the principal mark of an Egyptian divinity was the *lotus*, of which they made so many mysteries. Hence the *lotus* was used by the Egyptians, as an ornament not only for their gods, but also for their heroes, kings, queens, and magistrates, in the same manner as the bay and oak among the Greeks and Romans. *Prosper Alpinus*, and *Spanheim*, have collected all that can be said upon the use, properties, and mysteries of this plant.

[11] Some will have this to be a *ferula*, with which Egypt abounds very much, and where it grows to a considerable height. *Pliny*, xiii. 22. *Bacchus*, who is the same with *Osiris*, is armed with a *ferula* instead of a spear. The benevolent *genii*, and the *Dii Averrunci*, who were the averters of evil, were represented with whips and sticks in their hands: and *Isis*, *Osiris*, *Anubis*, and the other benevolent gods

his hand. On the left is another *deity* [12], who, besides the *lotus* on his head, and a serpent [13] in his hand, has the face of a man, and a long *beard* [14]. In the middle is an *altar*, and over it a *vase* [15].

In the second picture is *Osiris*, *bearded* and crowned with *ivy* [16]; and *Isis*, who, as usual, has a female countenance [17], and, like *Osiris*, holds a *spear* in her right hand; and in her left, something which is not clearly to be distinguished [18].

of Egypt, are represented in the same manner upon the *Isiac* table, and other similar antiques. See *La Chauſſe*, tom. i. *ſect.* i. *tab.* xxxiii. and *ſect.* ii. *tab.* xl. and xlii.

[12] The statues of *Isis* were crowned by the Egyptians with serpents, *Aelian*, *Hiſt. Anim.* xvii. 5. And the uſe which was made of ſerpents in the proceſſions and myſteries of *Isis*, is well known. It is ſuppoſed that here they are intended as ſymbols of health, and that perhaps theſe two might be votive pictures. *Tibullus*, ſpeaking of *Isis*, ſays :

— “ nam poſſe mederi

“ Picta docet templis multa tabella tuis.”

And *Juvenal* :

“ Et quum votiva teſtantur fana tabella

“ Plurima, pictores quis neſcit ab *Iſide* poſci ?”

[13] *Isis* was called and ſuppoſed to be *Παν*, *All*, and for that reaſon was repreſented under different forms, and called *Myrionyma*, or many names. See *Voffius*, *Idolol.* ii. 56. and *Rigaltius*, *ad Minuc. Octav.* p. 216. *Apuleius*, *Met.* xi. ſays of her : “ Cujus numen unicum multiformi ſpecie, ritu vario, nomine multijugo, totus “ veneratur orbis.”

[14] Some will have this to be an *Isis*. It is not uſual indeed to ſee her bearded. Among other arguments, however, it is ſaid, that perhaps this may allude to the moon, or *Venus*; ſince *Isis* was ſuppoſed to be the ſame with both theſe deities. The moon was repreſented under the form of a man, as well as of a woman; whence ſhe was ſometimes called *Lunus*. See *Spon. Miſc. Er. Ant.* p. 2. and *Pignoriuſ*, *Menſ. Iſ.* p. 25. *Venus barbata* was alſo worſhiped in *Cyprus*. *Serviuſ*, *Aen.* ii. 632, and *Suidas* in *Αφροδιτη*, where he remarks, that from the loins upwards ſhe had the form of a man, and was bearded; but that her lower parts were thoſe of a woman.

[15] Theſe altars, with ſuch vaſes as theſe, are very frequent on the *Isiac* table, and other remains of Egyptian Antiquities. *Pignoriuſ*, *Kircher*, and *Chifflet* have given explanations of them.

[16] The *ivy* belonged to *Osiris* as well as *Bacchus*: and beſides, *Diodoruſ*, i. 17. ſays, that *Osiris* found this plant, and ſhowed the uſe of it; and that it was therefore called in *Egypt* the plant of *Osiris*.

[17] *Osiris* being repreſented with the ſymbols of *Bacchus*, we may ſuppoſe that *Venus* is here exhibited under the form of *Isis*.

[18] Some conjecture this to be the *Hermetic Croſs*, called *Iſiaca*, and *Anſata*, which we almoſt always ſee in the hands of *Isis* and *Osiris*, on ancient monuments; and to which the Egyptians attributed ſo much virtue. Others take it to be a *little*

In

In the middle is a *table* [19], upon which is perched a *dove* [20]. The habits of both deities resemble those with which they are clothed on the *Isiac table*, and other antiquities of the same kind [21].

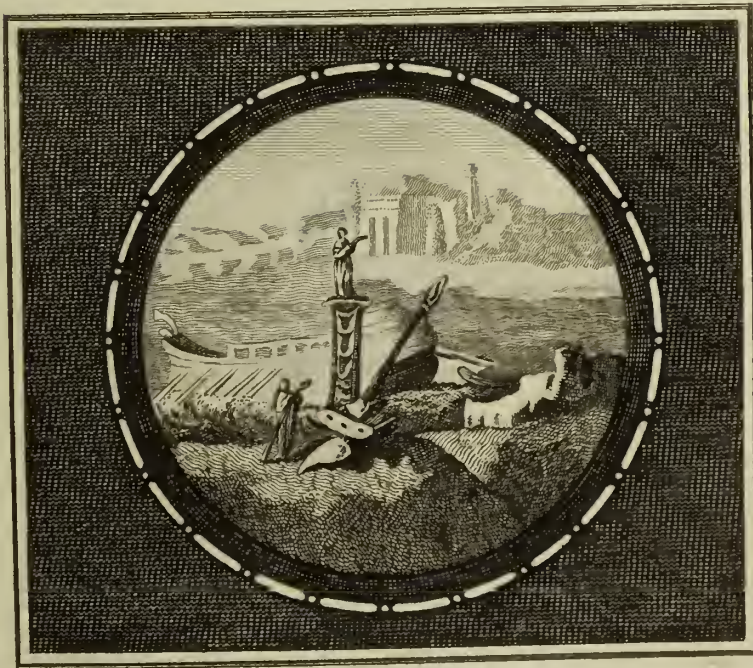
bucket, which also appertained to her, as we may see on the *Isiac table*, and in *La Chaussé*, tom. i. sect. ii. tab. xlii.

[19] We have elsewhere given some hints upon sacred tables, and we can say nothing new upon the subject. The colour of this gives us reason to suppose that it was intended for a silver one, which was appropriated to Venus, the same with *Isis*, as we have observed before.

[20] The dove was sacred to Venus, and may appertain also to *Isis*; to whom swallows peculiarly belonged. *Pignorius*, *Mens. Is.* p. 67.

[21] All these things are assembled together in *Montfaucon*, tom. ii. p. 2. and *Suppl.* tom. ii. *La Chaussé*, tab. xxxiii. quoted above, in giving an account of a reticulated habit resembling this, with which *Isis* is clothed, on a gem, says, that it denotes the connection and concatenation of things.

T H E E N D.



THE
APPENDIX:

CONTAINING

Some additional OBSERVATIONS, by the
TRANSLATORS.

VOL. I.

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A P P E N D I X.

P L A T E I.

NOTE 4. See *Philosophical Transactions*, vol. lii. p. 134.

9. It cannot be supposed that Pliny's knowledge could extend to every statue and picture in private houses: he must be understood to mean only capital works for merit and size. An Etruscan vase is certainly not a Greek performance; and of such Pliny is speaking. There was an exquisite Venus found on Mount Coelius in 1760, with this inscription:

ΑΠΟ ΤΗΣ
ΕΝ ΤΡΟΙΑΔΙ
ΑΦΡΟΔΙΤΗΣ
ΜΗΝΟΦΑΝΤΟΣ
ΕΠΟΙΕΙ. Α.

10. This may authorize us to believe, that those painters he mentions were still more eminent. A.

13. Why cannot the first Niobe have business with Latona? Both were mistresses to Jove. Niobe was daughter to Phoroneus: from her and Jupiter was born Pelasgus. A.

14. The battle of the twins with Idas and Lynceus; about the Leucippides, is related by *Theocritus*, *Idyll*. xxii. *Ovid* also, at the end of his fifth book of the *Fasti*, tells the story, but with some variation of the circumstances. *Propertius* has given Ileaira the husband that best suits his verse. A.

15. One *MS.* reads *Hyläira*, and in the margin *Iläira*, as does also *Comelin's* book, and *Beroaldus's* edition. *Meursius* has clearly shown that we should read *Hiläira*. *Turnebus*, *Passeratius*, and *Nic. Heinsius* read *Iläira*: *Pontanus*, *Ichäira*. The public would not have been troubled with this literal criticism, had not the learned annotators asserted, that it is *Ibeläira* in all the copies of *Propertius*. See *Broukhysius's* note on the passage. B.

16. *Eustathius* only says: observe how even the parents of Nireus were named from their beauty: and then gives the derivation of their names. A.

18. As Aphareus and Arena have three sons; why might not Leucippus have three daughters; Ileaira, Phœbe; and Aglaia: this is at least as probable as supposing them to be the daughters of Niobe. But I cannot connect them with Latona and Niobe. One would think Polygnotus had scattered their names. See note 8. A.

19, See *Caylus*, iii. p. 311. pl. lxxxiv. 4.

E. c. 2.

20. The

20. The piece of brass in Seguin has a woman's head between the letters C. S. which he supposes to be *Cafus* and *Sors*; but more likely are S. C. inverted, from its being as to that side a copy of a true coin, *v. Patini Thesaur. Maurocen. p. 48. Morel, Imp. Nerva, vii. 12. Consul. Aelia 24. Patini Suetonius, p. 15. Pellerin, iii. f. 115.* The head, such as it is, may be that of liberty, as in the Cassia family, *Morel, tab. i. n. 2.* On the reverse are four cockall bones, with a sentence proper to gaming, as in the note. 'Tis probably no coin, but a counter for the use of the slaves during the saturnalia. See *Seguin, p. 195.* and *Ficoroni* in several places, *Pembr. Mus. iii. 27.* and *Arigoni.* The cockalls appear often on the earliest Roman coins. A.

The dimensions of the original picture are 17 inches by 18.

P L A T E II.

9. Had the painter intended the death of Eurytus in particular, he might easily have represented it by the goblet's lying on the ground. A.

The dimensions of the picture are 20 inches by 15.

P L A T E III.

5. The fifteen *female* figures, as they are called, are a good deal damaged; but they have so few and so indeterminate attributes, except Ephesus, some even none at all; that if the sculptor had not put the names under each, we should never have guessed them. Thus *Tmolus* holds a vine: why not the saffron plant?

——— “*croceos ut Tmolus odores:*”

somewhat might have been added to show it was a mountain; and the grapes might have been properly bestowed on any of the figures: *Tmolus* is certainly a male. *Gronovius, p. iii.* allows only three to be females: I think there are more. No doubt, kingdoms and provinces appear with their attributes on medals: a woman and camel will certainly lead us to think of Arabia, and the addition of *Arabia adquisita* puts it out of doubt; not so the present. The base on which these figures stand is not properly a marble, by which we usually understand an inscription on stone against a wall; but the square base of a sitting figure of *Tiberius*, in the colossal size: only the vast base has been discovered. A.

6. The stately dame who rests her right elbow on an horse's neck, doth not look like a woman just delivered; nor can a bridled horse, however small, be mistaken for a colt, by any except such as are blinded by a desire

of making a parade of their erudition; or such as could swallow the tale of a woman who was delivered of a full-grown cat, with bacon in its mouth. See *Biogr. Brit.* 1027, col. 2. not. A.

7. If the female figure had an ear of corn, or any of Ceres's attributes, this explanation would have been more satisfactory. A.

8. There are medals in which the concealment of Jupiter is represented, at least as plainly as here. See *Seguin. Num. Sel.* p. 126, 127, 188. *Patini Thesaur. Mauroc.* p. 74, 82. and his own *Thesaurus*. See a *Trallian* of *Anton. Pius. Haym.* ii. p. 282, Vienna edition. *M. Pellerin*, in what may be called his fourth Supplement, printed in 1770, p. 10. produces a medal of Seleucia in Syria, where this event is figured much as in the others, except that the attendants are females. He also describes three other such; viz. two of Laodicea, and one of Apamea, both cities in Phrygia. A.

The dimensions of the picture are 18 inches by 14.

P L A T E IV.

3. See masked comedians in *Mus. Etrusc.* clxxxvi. and *Ciaccon. de Triclinio ad p.* 79. A.

4. I should think masks very proper for false mourners: they, with cries and beating of the breast, would be enough to move one's grief: I do not mean to determine that these are such. See *Catal. n.* 43, 292. A.

8. Suidas and Athenaeus give the honor of the invention of masks to the poet Chaerilus, contemporary with Thespis. Horace on the other hand, gives it to Æschylus: and Aristotle, who, living nearer the times and in the very country, was more likely to know, tells us, in the fifth chapter of his *Poetics*, that it was unknown in his time to whom the glory of the invention was due. *Turnbull*, p. 92, 93. A.

These four *Monochroms* have glasses placed before them to keep them from the air: they are like drawings in red chalk. The drawing is incorrect, and the contours hard. *Cochin*, p. 45.

The dimensions of the picture are 14 inches by 19.

P L A T E V.

It is pleasant to observe the contradictory accounts which are given of this famous picture by different writers: the composition of this piece (says *M. Cochin*) is cold; the principal figures, especially Theseus, are statues; the attitudes of the two boys, who have hold of the hero's arms, are such as one often sees in bas-reliefs; the drawing of the Theseus is very

very indifferent; but the character of the head is not amiss: the stile is in general sublime, and the pencilling free: it is by no means finished, indeed little more than a sketch. *Cochin*, p. 30. with an etching of it from memory by *M. Bellicard*.

The piece representing Theseus after he has killed the minotaur (says *Camillo Paderni*) is wonderfully fine. It is eight palms broad, by nine high; the figures as big as life. That of Theseus cannot be more properly resembled to any thing than the Antinous of the Belvidera, both for the attitude and air of the head. It is drawn and coloured with prodigious elegance. The Greek boys, who are represented as returning him thanks for their deliverance, seem, for their noble simplicity, the work of *Dominichino*; and the composition of the whole is worthy of *Raphael*. *Philos. Transf.* vol. xli. p. 486. See also vol. xlvii. p. 137.

8. Why might not a metal club be knotty or ragged, or even with spikes? I have seen an antique silver crozier knotted, as a shepherd's crook would be. A.

Pausanias, iii. 3. says, that all the arms of the heroes were of bronze: he instances in the battle-ax of *Pisander*, and the arrow of *Meriones* from *Homer*; in the spear of *Achilles* in the temple of *Minerva* at *Phaselis*, and the sword of *Memnon*.

11. Where is the difference between seven pair every seventh year, and a pair every year repeated seven times? *Apollodorus* confounds this double way of reckoning; and thus greatly exaggerates it: Probably Theseus went after the second seventh year; but once or twice would hardly make the expression *κατ' εθος* proper. The poets use *septem* or *novem* as best suits their verse. A.

17. He appears exactly as he does in this painting on two medals of *Attica* in *Pellerin*, tom. i. pl. xxii. n. 6, 7. See *Caylus*, 3. lxxvii. 3. Those of *Sicily* and *Magna Græcia*, on which is a bull with an human face, most probably represent *Achelous*, or rather *Hebo*, an hero or deity of their country. *D'Orville's Sicula*, pl. x. 4. p. 387. A.

The manner in which the minotaur is here represented, agrees with that in which he appears in an antique sardonix of Greek sculpture in the cabinet at *Vienna*, published by *Baron Stosch*, in his *Antique Gems*, tab. li.; and in most of the works of the ancient artists: though I have by me the copy of an antique gem, wherein the minotaur is exhibited as standing in the centre of the famous labyrinth, and having below the body of a bull as far as to the waist, and from thence upwards a human form. *Philos. Transf.* vol. i. p. 98.

The size of the picture is six feet five inches, by five feet two inches.

P L A T E VI.

The figures in this piece are as big as life. It is little more than a monochrom, of a red colour: the draperies and flesh have nearly the same tints; the drawing is bad; the heads indifferent; the hands and feet incorrect; the limbs of the child are unnaturally distorted; the eyes of the woman are monstrous, and out of drawing: the figure of the fawn is beautiful enough, and has character: the animals, especially the eagle and lion, are very ill represented. This piece seems to be of the same hand with the preceding; it has the same freedom; the touches are bold, and it is much unfinished. *Cochin*. See also *Venuti*, c. vii. and *Philos. Transf.* vol. xlvii. p. 137.

The eagle and lion, say they, make the piece more obscure. By no means; if we could hit on the right history, we should perhaps see that they were introduced justly: at present, they prevent our fixing positively on a wrong interpretation. Will any body say of a prophecy, which is not understood, that the number of particulars it consists of occasions the obscurity? when rightly explained, or accomplished, we shall certainly not say so. A.

17. The massacre, or bull's skull, the ornament peculiarly appropriated to the Doric order, appears not only here, but in the metopes, *pl.* viii. and ix. A.

Size of the picture is six feet two inches, by six feet.

P L A T E VII.

The sitting figure, who is called Jupiter in the explanation of the plate, is only Amphytrion: the instrument in his right hand is certainly not a whip, but a sword, which he is drawing; and there is a small tassel to the end of the belt. His seat is a very plain piece of goods, not at all like Jupiter's throne in *Gruter*, *Inscript.* i. p. vii, xii, xx. or *Montfaucon* i. *pl.* xx. 4. or xv. 1, 2. or x. 1, 2, 3. *tom.* ii. after xxx. 2. *pl.* 19. on a silver denarius of Domitian, in *Pembroke Mus.* p. iii. t. xxiv. On four coins of Seleucia, *Pellerin*, *pl.* lxxx. he sits on a light stool. See also *pl.* xxix. of this volume. Besides, are we to suppose that Jupiter brought his own throne to Amphytrion's house, where the scene of the piece is laid?

If it was not for the long beard, I should take the figure which they call Amphytrion, on the other side of the piece, for an old nurse. See *pl.* xi. *note* 13. Can any mortal imagine, that this is the dress of a warlike king returned in conquest to his bride, with a petticoat striped round the bot-

tom? Perhaps this head, as well as Alcmena's, is damaged, and the beard added by mistake. See *note* 9. In this piece then, as we have not the other gods, see *n.* 15 and 16, so neither have we Jupiter, nor his magnificent throne; but only Amphitryon, his wife, the children, and nurse. In *Theocritus, Idyll. xxiv. 35.* Alcmena calls Amphitryon to help, and bids him not put on his shoes; accordingly he is here bare-footed: he also snatched up his sword and drew it. Jupiter had done with Alcmena long before the children were ten months old. *Plautus*, indeed, bundles up all together absurdly enough, in order to a *denouement a la mode* of Θεός από μηχανής. In short, I do not know what one authority in particular our painter has followed for his whole picture: but if the ancients never thought of executing night, or lamp pieces, then he has followed *Theocritus* as far as the compass of his art would allow him: as he could not make a night scene of it, that accounts for the characters being dressed. He has omitted the cradle, or rather what served for it, the shield of *Theocritus*; and the lamp; he has also borrowed the nurse, or *bromia*, from *Plautus*. The child is too slight an one for *Hercules*, by no means stouter than his brother. But the principal view of the painter was, to make a happy composition, which he has effected by placing a figure of Alcmena, almost more than human, in the middle; contrasted by a venerable king, kept down in his seat on one side; a wrinkled nurse, bent down with age on the other; and two young children. The holy family, a favourite subject among modern painters, usually has the same number of figures, and of the same sort. A.

In a description of this picture by *Blondeau, Philos. Transf. vol. xlvii. p. 18.* the old man is said to be drawing a dagger; and the person holding the child is called an old woman.

6. In *Montfaucon, pl. cxxiii. 1.* is a statue with one serpent only. See also a coin of the family *Pedania*. In the same *plate, n. 2.* is a gem, where *Hercules* is strangling two serpents; but he is walking freely, and seems four or five years old. A.

9. However obscure the head of Alcmena may be in the original painting, it is clear enough in the engraving.

14. Who would have thought to have met with so elaborate a discourse on the Unities, and so severe a critique on tragi-comedy, in this place? A.

18. I see nothing in this *Epomis* different from some in *Montfaucon* for women, *tom. v.* See *pl. iii, iv, xi.* of this volume. A.

Dimensions of the picture four feet one inch, by four feet three inches.

P L A T E VIII.

The drawing is bad; the muscles of the body and arms of the centaur are not just; the contour of the arm is bad; his hind legs are ill chosen, and

and have a bad effect. The figure of Achilles is preferable; it is better put together, and the contour is flowing enough; it is doubtless from a beautiful statue. Upon the whole, this figure is not ill painted: the middle tints are well disposed, and have a good deal of truth, though there is something of a greyness over them. *Cochin*, p. 33. pl. xvii.

Chiron and Achilles, says *M. Blondeau*, and some other pieces, are so well executed, that *Francesco de la Vega*, a painter, whom the king of Naples sent for from Rome as one of the best hands, to take draughts of these paintings, told me, that if Raphael were now alive, he would be glad to study the drawings, and perhaps take lessons from them. Nothing can be more just and correct: the muscles are most exactly and softly marked, every one in its own place, without any of that preternatural swelling; which is so much overdone in some of the best Italian masters, that all their men are made to appear like Hercules. It is surprizing how fresh all the colours are, considering that they have been under-ground above 1650 years.

He observes, however, of this piece, that part of the horse is a very difficult forced attitude. *Philos. Transf. vol. xlvi. p. 15, 17.*

12. — “De marmoreo citharam suspende colosso.” *Juv. viii. 230.*

Size of the picture four feet two inches, by four feet.

P L A T E IX.

The old man is no satyr, and he is not sitting upon a rock; which are two of the circumstances mentioned by *Pausanias*, in the short account of his picture.

The attention to what they are about, is well expressed in the figures both of this and the foregoing plate. A.

Size of this picture, four feet one inch by three feet three inches; and of that which is engraved in *Plate X.* two feet one inch square.

P L A T E XI.

'Tis pity but we knew the subject of this picture; as the composition is more varied, and the passions better expressed, than ordinary. A.

This plate was reversed by a mistake of our engraver.

5. If the subject of this piece were the discovery of Orestes to his sister, the prisoners, or victims, would not be seated, nor would Thoas, &c. be present. A.

9. The stool on which the naked figure sits, is remarkably light and plain; whereas that in the next plate is just the contrary. A.

13. The chorus was often considered as a single person:

“ Actoris partes chorus, officiumque virile
 “ Defendat.—” A.

Dimensions of the picture, five feet one inch by six feet one inch.

P L A T E XII.

N. 1. Five feet eight inches, by one foot seven inches.

N. 2. One foot eight inches by five feet three inches.

P L A T E XIII.

A man on horse-back now-a-days might more easily be wounded in the thigh, by the end of the pommel coming off than the tip of the scabbard. Most of the ancient swords, indeed, were shorter than those of the moderns, and perhaps hung higher, and so might occasion Cambyfes's accident. Now the button, or knob, at the end of the pommel has some resemblance to a fungus before opening; whilst the guard at the lower end of the scabbard is totally different. A.

8. Hair cannot be said to be dishevelled which is bound with a diadem or fillet. Why may not this be the tragic muse?

“ Oft to her heart sad tragedy address

“ The dagger wont to pierce the tyrant's breast.” A.

17. The *præfericulum*, or pitcher, which is generally held slanting, commonly appears with a small square casket called *Acerra*. A.

Dimensions of the picture, four feet five inches, by two feet five inches.

P L A T E XIV.

9. *V. Urfini App. ad Ciaccon. p. 365.* A.

10. This mode of drinking is still used in some parts of the east. *Knox, part iii. chap. vi.* tells us of the Ceylonefe, that when they drink, they touch not the pot with their mouths, but hold it at a distance and pour it in: and this custom he has thought it worth while to illustrate with a plate.

16. The antients frequently performed some religious rites at their meals; and for this purpose the *acerra* may be brought in. See *n. 17. on pl. xiii.* and *Potter's Gr. Ant. i. c. iv. p. 211.* In *Virgil, Aen. i. 740.* only the libation is mentioned; but the simplicity of the materials might easily allow of

“ Farre pio et plenâ supplex veneratur acerrâ.” *Aen. v. 745.*

On supposition that this is a funeral banquet, (see *Wright's Travels, 485.*) such as are frequent on sarcophaguses, we may take the long slender thing with a circle at the end, for a patera with an handle. See *Horsley, p. 191,*

192, 7. B. All the materials for a bloodless sacrifice. The former served to make the libations, xii. 12.; the latter held the incense. See *Caylus*. A.

19. I have no notion the wine passed through the snow. I should guess, they contrived to surround the strainer with snow. A.

The dimensions of this picture are, two feet five inches each way.

P L A T E XV.

3. Faunus was of Italy, and unknown to the Greeks. See *Caylus*. A bas-relief on a vase in the *Giustiniani Palace* at Rome, exhibits a fawn getting a thorn out of an old satyr's cloven foot, with a knife, or pointed instrument. The satyr's ears hang down; the fawn's are very upright. Under the feet of the former, lie, on the ground, a mask, or *osculum*, much like herself, and a pipe composed of four reeds tied together. See *pl. to p. 332. of Wright's Travels*, and *pl. xxvi. n. 6. of this work*. A fawn is nothing but a savage man, with a short tail, or scut, as represented in this and the following plate. A.

The dimensions of this and the next picture are, one foot five inches, by one foot three inches.

P L A T E XVII, &c.

Besides these standing figures, or walking figures without any ground for their feet, there have been also found sitting figures without any thing to sit on. The Romans seem to have been fond of these celestial attitudes, implying lightness, and a facility of motion from place to place. *Caylus*, *vol. v. p. 192. pl. lxxviii. n. 1.*

'Tis hard to call these full-cloathed women *libidines*. A.

These beautiful figures are all of the same size as in the original pictures.

5. There does not seem to be more strength employed here than when a gentleman and lady give hands in a modern minuet. A.

P L A T E XXI.

4. Two sorts, or rather sizes of cymbals, just like these, are used to this day by the *Parfes*. See *Duperron, Voyage to the East Indies, pl. vol. iii.* The description of the *crotalum* being like a pear cut through the centre lengthways, answers very exactly to our castagnets. The *crotalia* were perhaps loosely pendent, which might allow them to clicket. A.

10. To me *Isidore* seems to mean, that the *obstrigilli* were loops, set or sewed round the edge of the sole, through which the latches, or thongs, went, and were tightened at pleasure above. See *Baldwin*, p. 100. fig. B. F. and P. *Vossius's* authority in this case is nothing, without the testimony of some antient. The thongs, or latches, were called *lora*, *amenta*, *corrigia*, *teretes habenae*, *vincla*. Why should one part have so many names, and the other none? A.

P L A T E XXV, &c.

The dimensions of this, and the three following pictures, are, one foot ten inches, by four feet two inches.

2. The *gilvovs* seems to correspond best with our light dun, or cream-colour; but not at all with ash-colour, which may probably be the same with *Isidore's dosinus*, or usual colour of the asf.

4. See *Museum Florentinum* i. t. 87. and t. 94. 7. Also n. 4. on pl. xxvi.

5. "Quarum una (nubes) etiam centauros peperisse dicitur," says *Cicero*, *de Nat. deor.* iii. 20.

Tzetzes, vii. 99. tells the story of the imposition upon Ixion, of Juno; and relates, that from Ixion and Aura sprang Imbrus, and from him the centaurs.

The centaurs were so called η . $\kappa\epsilon\nu\sigma\omicron\rho\epsilon\varsigma$: thus *Homer*, *Iliad* iv.

—— "Καδμειοι κενσopes ιππων."

And *Iliad* v.

—— "Τρωες μεγαθυμοι κενσopes ιππων."

Concerning the form of the centaurs, see *Spanheim*, *Numism. Diff.* v. 12.

It is not true, that centaurs are universally represented as in this picture: for in *Mus. Etrusc.* lxxv. the man is compleat, and the horse part grows out of his backside. On a coin of the *Nicaeans*, Gordian (as is believed) rides on an horse, whose left foot is like a man's; in his right, as in an hand, he holds a stick, round which a serpent twists. Lest it should be thought a fault of the engraver, there is an inscription:

ΙΠΠΟΝ. ΒΡΟΤΟΠΟΔΑ. ΝΙΚ. A.

The centaur, as it is represented, must be supposed to have a double inside; as it has that of the man, and of the brute, compleat. Perhaps the wit of man cannot invent a new creature with success. Chimaera, sphynx, satyr, fawn, &c. are all wretched. A.

6. See Bacchus and Ariadne drawn by centaurs, in *Museum Florentinum* i. t. 92. 2.

7. See *Museum Florentinum* i. t. 94. 7.

P L A T E XXVI.

4. The antient sculptors rarely expressed hair quite loose; not even on the head of liberty. See the consular coins, and xx. n. 4, but no statue is produced. A.

7. *Servius's* distinction between *albus* and *candidus* has no foundation.

10. I rather think, that, of the two infants in *Zeuxis's* picture, one was perfectly human, the other all brute: that is, the dam was resolved into her two constituent parts, and each completed. One objection, however, I am aware of, is, that the look of a young colt is not usually terrible. A.

I should think this picture more agreeable, if the scarf had covered the junction of the two creatures: some break is wanted, to reconcile the eye to the vast mass of flesh occasioned by the addition of an horse's chest to the bottom of the human trunk; nature acts otherwise in both instances taken separately. A.

P L A T E XXVII.

The circular plate at the bottom of the back of this lyre is remarkable: perhaps it served for a belly or sounding-board. Some traces of it, or at least a bar, or bridge, appears in *plates* viii. and xxviii. in which last it may be the shell of the *testudo*. See x. n. 9. The female figure is carried in such a manner as to be in danger of dropping, or of being kicked by the horse in galloping; which has also occasioned his left leg to be unnaturally bent. See also xxviii. Here, as before, the scarf is thrown over the side of the horse, which is no disagreeable part, and the chest is left bare; as if they prided themselves in exposing to view that part, which could not be made pleasing. A.

4. The centaur in *Hyginus* and *Germanicus's* translation of *Aratus*, has a hare hanging at the end of his spear, and cloven feet, like those of an ox.

5. *La Cerda*, on the contrary, thinks, that *spadix* is the bright-bay, and *glaucus* the dark-bay. But in truth, *glaucus* has nothing to do with bay, or the red colour of the young shoots of willows and some other trees: it seems to be a blueish grey, such as is the colour of some eyes, and the under side of the leaves of willows, &c. *Isidore*, *Orig.* xii. v. says, "*Glaucus*, est veluti pictos oculos habens, et quodam splendore per-fusos: nam *glaucum* veteres dicebant album."

6. The invention of the lyre is ascribed to Mercury:

"Te canam magni Jovis et deorum

"Nuncium, curvaeque lyrae parentem." *Hor. Od.* i. 10.

Though

Though he resigned it afterwards into the hands of Apollo, in exchange for the *caduceus*. See *Philostrat. Imag. B. i. Homer, Hymn. in Mercur. Ovid, Metam. ii. 11. Hygin. Poet. Astron. ii. Lyra* (according to whom it was given by Mercury to Orpheus) and the *Scholiast* upon the translation of *Aratus* by *Germanicus, Art. LYRA*.

P L A T E XXVIII.

The centaur could not touch the lyre, as a performer, without using the other hand (which is otherwise prettily employed) to hold it: the motion (for she is galloping) must throw it down. A.

2. In *plates* ii. and viii. the junction of the two beings is sufficiently plain: indeed the appearance is that of a man's body stuck into the cavity of an horse's, from whence the head and neck have been cut off. In *pl. ii.* it is like a welt, or rope, round the place of junction. See *Buonarroti, 452.* A.

6. See the *lunata monilia* very plain on the horses necks that draw Titus's car on his triumphal arch. See one on a contorniate coin in *Havercamp*, and in *Battely's Antiq. Rutup.* now carefully preserved, with the rest of the collection, in Trinity College Library, Cambridge. 'Tis bronze, and the points are not sharp, which might hurt the horse, if the thing got bent; but rather knobbed. A.

P L A T E XXIX.

3. The original curule stool might be well called only $\delta\iota\phi\epsilon\sigma$, being no more than a folding stool, carried after the magistrates by their attendants, to show that they were ready to sit down and do justice any where on the spot. A.

P L A T E XXX.

The cleft stick in the boy's hand seems only like Harlequin's sword, made of two flat thin boards, in order to produce a sound upon being shaken. A.

P L A T E XXXI.

If the flute, in *N. i.* is of the proper size for the child to play on, then nothing was to be done with the pegs in playing, they being out of his reach: they might serve for tuning the instrument. I think there are seven of them on the right hand flute; three being pushed in alternately: and five on the left hand flute; and only one, that is the last but one, pushed in. A.

3. See *Scaliger, de Com. et Trag. cap. xvi. Gronovii Thes. Graec. viii. p. 1531.* Also *Museum Florentinum i. p. 100, &c. Fabri Agonisticon, l. i. cap. iv. Gronovii Thes. Graec. viii. p. 1802, &c.*

With regard to the noble youth among the Greeks learning to play upon the flute, the words of *Aristotle* are: *οι πολλοι των ελευθερων.* But this seems principally to have been after the Persian war: for he expressly tells us, that before that time, young men and gentlemen were forbid to play on the flute, and condemns the teaching upon that instrument and the harp, as a part of education.

For the opinion of the Romans concerning singing, playing, and dancing, see *Meursii de Tibiis Collectanea. Gronovii Thes. Graec. viii.*

4. For the custom of blowing two flutes at once, see *Museum Florentinum, vol. i. t. 91. 3. t. 93. 6, 8, 9. t. 78. 1. t. 89. 5. t. 94. 1.* Also an engraving from a marble in *Tomafinus de Donariis Veterum. Graevii Thes. xii. p. 849. Panvinius de Lud. Circens. in Graev. Thes. ix. p. 370.* And *Aldus Manutius de Tibiis Veterum, Graev. Thes. vi. p. 1210.* And *Caylus, vol. iii. pl. liii. 3. and iv. pl. lxxvii. 1.*

5. The double flute in the bas-relief, published by *Turnbull, London, 1740, 4to.* is quite plain, without any pegs, and seems to go separate into the mouth. A.

9. Helen is celebrated by *Theocritus, Idyll. xviii. 35.* for her skill upon the harp:

“ Ου μαν ε κιθαραν τις επισαλει ωδε κρησαι.”

10. Music and dancing has been generally esteemed, not only by civilized nations, but by savage ones too. A.

They made a great part of the employment of the happy in Elysium, according to *Virgil, Aen. vi.*

“ Pars pedibus plaudunt choreas.” v. 644.

“ ——— laetumque choro paeana canentes.” v. 657.

P L A T E XXXII.

3. See the triangular harp, with the point upwards, in *Mus. Etrusc. clxvi.* A.

Of the sambuca, see *Hieron. Epist.* xxviii. tom. ix.

7. The boys among the Greeks were educated in such a manner, as to render them not only robust, but supple: if only the former had been consulted, they would have turned out mere ploughmen. Their *palaestra* was either rough and violent, as boxing, wrestling, &c. or soft and elegant, as dancing, &c. Mercury particularly patronized the latter:

— — — “decorae
“ More palaestrae. A.

P L A T E XXXIII.

3. See *Graevii Thes.* ix. p. 62 and 96, where Cupids are represented driving several different sorts of beasts in such chariots as this.

4. *Vossius*, in *Etymolog.* only says, from *Cicero's Oration for Roscius Amerinus*, and *Philip. II.* that the Romans used the *cisium* for expedition.

5. See *Nero*, on a gem, driving a chariot with 24 horses; as he probably did, however strange it may seem to us. A.

P L A T E XXXIV.

3. See a great variety of masks figured, in *Museum Florentinum*, vol. i. t. 45, &c. and *Turnbull on Masks*, London, 1740, 4to.

4. — — — “*Rufi persona Batavi.*” See *Turnbull*, p. 108. They could represent persons of any nation and complexion, by only wearing the proper mask. A.

The two boys in the lower picture are both of them employed in sawing off a bit of a board, which one of them holds fast on the workbench, by pressing hard on it with his left hand. The plank, or board, which is here represented, is still in use; and of the same shape precisely: it is called the *holdfast*. A.

7. At Athens, a man was obliged, by *Solon's* laws, to maintain his father when past labour; unless he could alledge, that he had not been taught when young to maintain himself by some art or trade. The poor were also obliged to learn husbandry, manufactures, and trades. See *Potter*, *Antiq.* i. p. 152. A.

In this tedious discourse upon the subject of education, 'tis a wonder they did not tell us, that the Jews and Turks bred their children up to some profitable manual art, and that the savages of America do not. This saying every thing upon every subject is infinitely fatiguing. A.

The Janissaries at Constantinople have less inclination for war since they have been permitted to exercise trades. A.

9. The saw in this picture is like the frame-saw, wanting only the bit of stick (called a tongue) which straitens the twisted cord at top, and strains the blade of the saw tight: there is another, whose blade, like this, is in the middle, equidistant from the longer sides of its frame, but its edge lies in a direction contrary to the plane of the frame, so cannot be that in the picture. A.

P L A T E XXXV.

If the liquor which runs through the trough be red, it may be wine; but from the violence used in pressing, and the appearance of the fruit, I should have guessed it to be an oil-press.

————— “teritur Sicyonia bacca trapetis.” *Virg. Georg. ii. 519.*
Heat assisted the operation. See *Varro*.

“Aut dulcis musti Vulcano decoquit humorem.

“Et foliis undam tepidi despumat aheni.” *Georg. i. 295.* A.

3. Had Romulus not permitted the exercise of agriculture, his subjects must have been all starved. They had not room to live by hunting, and had no ships to import provisions. But the truth is, he not only allowed; but encouraged agriculture. The country tribes were more honourable than the city ones. A.

17. Plaster is still used to make wines keep. See *Miller, Dict.* A.

23. All the shoes in the shop seem to me alike, or of one sort, which I wonder at. A.

Of the *cothurnus*, see *Virgil, Ecl. vii. 32.* The tragic differed from the hunting buskin only in having a higher heel and sole. *Juvenal vi. 504.*

25. *Virgil, Ecl. vii. 32.* mentions the *color puniceus*, and *Aen. i. 341.* the *purpureus*.

P L A T E XXXVI.

Three of the legs of the frame seem to reach to the ground; one of the two in front certainly does: the other ends at the table, on which it rests: the table has its own four legs besides. A.

7. Alexander greatly offended the mother of Darius by offering to furnish her with weaving materials; thinking it would prove an agreeable amusement to her and her companions in their captivity: but he instantly reconciled himself to her again, by assuring her that no affront was meant; for that the vest he had on was the work of his own mother's hands. A.

P L A T E XXXVII.

Those who say, that the antients always painted dolphins crooked, may be convinced of the contrary from this representation. See *Pennant*. A.

9. If there were three horses (which was very common) they went abreast: the middle horse was in the shafts, *jugalis*; the two outer ones drew by traces; as if we were to add another on the off-side of the shaft-horse of our post-chaises, as the French often do their *bidet*. If there were four horses, then I reckon the two middle ones went in the shafts, which need be only a simple bar, or pole, betwixt them; and the same between them and each outside horse, that drew by a trace on his outer side. The Greeks called the horse in the traces, or ropes, *σεται*. *Homer* *παρηγο*.

It is not properly a yoke by which the car is drawn; but it is the bar which keeps the two-wheeled car from tipping over, as in modern curricles. One rarely sees in medals, &c. how the carriage is drawn: sometimes only reins in the cattle's mouths appear. A.

10. This fancy of the painter is a plain imitation of a chariot-race in the circus, in which one driver is generally represented over-turned. See *Sophocl. Electra*, and n. 6. on the following *plate*. Somewhat like large handles are plainly visible, particularly on the nearest chariot: perhaps they were designed to raise the sides up to the knees of the driver as he stands, without increasing the weight. A.

P L A T E XXXVIII.

6. I hardly allow any bench; he might stand upright in the back part: as it is, he reclines against the sloping, or circular fore-part. A.

7. There are no signs of feathers on the backs of these griffons. I see no mane to the griffon on the right; but somewhat that might pass for a yoke, if the other had the same: though 'tis not uncommon on medals, to see reins, &c. on the near horse, which are omitted on the distant one; perhaps to avoid uniformity or confusion. A.

See a car drawn by griffons in *Caylus* i. lxx. 3.

13. In general, the altars did not rise higher than the knees of the standers-by. See *Caylus*. A.

Noah's altar is the first we read of: but, since Cain and Abel offered sacrifices, we may fairly presume they also had their altars.

14. The remark which is made at the beginning of this note, is true of all their observations. Many of the prevailing notions concerning serpents have probably arisen from an universal tradition of the share the serpent had in the fall of mankind. This animal was given as an attribute

to

to the god of Physic; either because it is used as a restorative, or because it casts its skin, and seems to renew its health and age. A.

15. *Agathodaemon* is common on medals: he has an human face; so the serpent here represented is not him. See what is called the temple of the serpent *Cnuphis*, in *Norden*, p. 101, 8°. *Saint Schech Haridi* is still worshiped under that form, p. 42. A.

There is a *Draco volans*, or flying lizard, found in the East Indies and Africa, but by no means answering to the horrid ideas which the fables of dragons have raised among the ignorant. This is a harmless animal, feeding only on insects, and living upon trees; all other dragons are fabulous or factitious: “non naturae (says *Linnaeus*) sed artis opus eximium.” Had nature given some of the serpent tribe those wings which fable has lent them, the stories which have been raised of dragons might have been realized.

P L A T E XXXIX.

10. See several lamp-stands figured in *Caylus*, vol. iii. pl. xxxvii. and vol. v. pl. xciv. &c.

12. I believe the Vitruvian scroll was not known to be upon any actual building till Mr. *Stuart* represented it in his beautiful plates of *Demosthenes's Lanthorn*. If an ornament executed in the best period of Grecian architecture, and approved by Vitruvius, could be so totally lost; no wonder this ornament, which he condemned, could not be found by *Philander*. The Vitruvian scroll may be collected from some medals, but appears plainly on many pieces of Tuscan pottery. A.

Here are not only the *barpaginetuli*, but also the curled leaves which Vitruvius mentions in the same passage. A.

No great knowledge of perspective is necessary, to see from this and the following plates, how ignorant the ancient painters were of that art.

P L A T E XLI.

The little wheel, or shield, as it is here called, is the flat basket that was seen side-ways, or edge-ways, in the last plate, and pl. xliii, xliv. A.

3. See pl. xliii, xliv, xlvi, xlix. A.

P L A T E XLII.

7. Because the Greeks had doors opening outwards, they made a noise within to give warning to passengers in the street before they opened the doors. See *Terence's Comedies*. A.

P L A T E XLIV.

See the triton upon the temple of the Winds at Athens, in *Stuart*. A.
 "Coeruleum tritona vocat." *Ovid, Metam. i.*

P L A T E XLV.

There is a fourth ship, which is not mentioned in the account. A.

5. Medals are uniformly against the opinion of more rows of oars than one; and 'tis not easy to say, why they should never represent a single ship of the more extraordinary structure. The same is true too of bas-reliefs, except only Trajan's column; but 'tis perhaps faulty in this particular, as in several others in which a bad perspective prevails; as in the end of a bridge, which is so turned, that the army appear plainly to go through the river, on the outside of the bridge. In short, Count *Caylus* says, that *Pere Languedoc* has intirely confuted this opinion. A.

7. Who would argue from a ship consumed by fire, and actually sunk out of sight, all but a small part, rather than from three swimming at large? Indeed I see no such thing as they alledge in the sunk ship; the refraction of the water may distort the oars. A.

13. The standard is the legionary one. A.

P L A T E XLVI.

2. There is the appearance of a modern top of a chimney above the roof. A.

3. How could they mount to the top to manage the light? Nor did I ever see any thing less like an altar. A.

We are informed by this plate, among others, that the ancients had no more regard to the disposition of light and shade, than they had to perspective. L.

P L A T E XLVII.

3. The *torques*, ring, or collar, that appears round the parrot's neck in the print, does not belong to the bird, but to the harness. A.

Vossius's words are only these: "Non dubito quin vox sit ab Indis, unde *"avis ipsa:"* the word *Pfittacus* is undoubtedly of Indian original, for the bird comes from that country.

Ptolemy Philadelphus was a great collector of natural curiosities. See *Diodorus Siculus*, *Strabo*, and *Arrian*. A.

Though parrots are now so common in Europe, a poet might still use *Ovid's* topic of

"extremo munus ab orbe datum." A.

Pliny does not say, that parrots were never seen by any Europeans before these travellers discovered them at *Gagaudes*; but that they were *first seen from* that island; which might be long before the date of this expedition.

The Romans were fond of grotesque subjects: the whims of the Greeks were of a graver cast. *Plate xc. n. 3.* represents a lion on a car drawn by two cocks; this is on an amethyst. The other is on a red jasper, and represents a dolphin drawn by two caterpillars. These seem to be the mere caprice of the artist, and to have nothing of that allegory, which it is much more easy to fancy than to give satisfaction to persons of sense concerning it. *Caylus, vol. ii. p. 316.*

There has been another picture of this grotesque kind found in *Herculaneum*: it represents a chariot drawn by a griffon, with a butterfly driving. See *Catalogue, n. 71.*

In *Caylus, vol. v. pl. liv. 5.* there is a serpent riding on an horse: the serpent holds the reins in his mouth, and the horse is galloping.

P L A T E XLVIII.

4. *Amaseus* does not say, that the Athenians put up the shield in memory of their having overcome the Lacedaemonians; but only (though that perhaps was wrong) that it was offered by the Athenians, &c. upon taking the town of *Tanagra*, which had assisted the Lacedaemonians; whereas the Greek says just the contrary, that it was a present from *Tanagra*, a city in alliance with Sparta, and was the tythe of the spoils obtained in a victory from the Athenians, &c.. But the language was what one might expect from Sparta and its neighbouring allies. A.

A drunkard might call his cup his shield (as *Falstaff* calls his dram-bottle a pistol); but, how a warrior could call his shield a cup, is not so apparent. A.

12. The crocodile was sacred in some provinces of Egypt only: in others just the contrary. A.

P L A T E XLIX.

The circular dome (in the lower compartment) inclosed with a square embattled parapet, is exceedingly like some of the Mamalukes tombs in *pl. cxxxi. of Norden*: it is probably no water-house; at least, if we may trust the perspective, the bucket can never get into it: the well should seem to be nearer to the spectator than any part of the picture, and consequently does not appear. The square tower, diminishing upwards, without windows, and only a single entrance, is exactly like many in *Norden*; where they generally appear on each side of a great gateway; but are sometimes single. A.

3. See *Norden, pl. liii. middle figure*; but the frame in the picture is larger, and takes up more wood than use requires. In *Norden* the men always pull at the rope itself, directly over the bucket; and not at the end of the lever, or handle of the swipe, as here: and their practice is right and convenient. A.

P L A T E L.

The altar in the second picture has not an Egyptian air. We should call it a stand: 'tis like our candlesticks. A.

The unknown thing in the left hand of Isis, in the third picture, is certainly the *Tau*. See *Caylus*. A.

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- Pref. page xlv. line 28. *for 1 read 4*
Page 8, line 1, *for Plate i. read Plate ii.*
20, line 13, *for 29 read 18.*
23, line 14, *for observe read observes*
27, line last, *for 209 read 219*
41, line 9, *for 249 read 259*
61, line 29, *for 145 read 142*
62, line 36, *for Caryatides read Caryatid*
65, line 37, *for anointed read anointing*
81, line 30, *for et read est*
84, line 12, *for condidum read candidum*
106, line 43, *for ποθου read ποθου*
120, line 15, *for Mezzabarbino read Mezzabarba; and for Antonio read Antonino*
168, line 6, *after Museum insert [24]*
184, *between lines 30 and 31 insert [8] Catalogue, n. 337 and 338*
line 31, *for [8] read [9]*

